

# Musical America

NOVEMBER  
15,  
1959



**Metropolitan Opera  
Offers Two New  
Productions  
In Opening Week**

**Hundredth Festival  
At Worcester Draws  
Record Attendance**

**Walter Cassel—Feats  
Of Versatility  
Mark His Career**

**International and  
National Reports**

**Elisabeth  
Schwarzkopf**



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# **Richard DYER-BENNET**

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# New Production of Trovatore Launches Metropolitan Season

Simionato Makes Exciting Debut as Azucena;

Stella, Bergonzi, Warren Also Win Praise

By RONALD EYER

The Metropolitan Opera opened its season on Oct. 26 with a new production of "Il Trovatore", the usual socially and sartorially brilliant audience, a handsome new program book designed and executed by the *Saturday Review*, and some special little Danish pastries, presumably designed and executed by Mr. and Mrs. Bing, which were served to the standees.

If the evening was pervaded by a business-as-usual, rather than a festive, atmosphere, it may have been due to the knowledge, confirmed by the general manager, that the old theatre will see at least three more opening nights (the Lincoln Square opera house is not even off the drawing boards), which means three more stampedes to Sherry's inadequate bar and three more years of making do with a theatre that is as outmoded as the horsecars that used to pass its front door.

It also may have been due to Verdi's anything but festive opera in a new dress which did nothing to enhance the ancient charms that the work miraculously still possesses for modern spectators. The sets and costumes were by Motley, and one resists in vain the temptation to say that they were just that—motley.

## Final Scenes Best

In interest, curiously, they followed the pattern of the score itself. The final scenes on the ramparts of Count di Luna's palace and in the prison cell, which contain the finest musical moments in the opera, were scenically quite good and sufficiently atmospheric to establish clearly the time and the circumstances of the drama. The two scenes of the first act contrived within one set were, on the other hand, so lacking in focus and fussy in detail that one scarcely could get his bearings, and that is precisely the effect of Verdi's long and boring exposition, setting the stage for the real drama which only begins with the second scene of Act II, in the convent. The Motley people missed their cue this time, however, for the convent scene was so wooden and unimaginative that it might have been hammered together in an uninspired moment by a crew of high school boys.

So much for the picture. The sound was quite a different matter. The big event of the evening was the Metropolitan debut of Giulietta Simionato in the role of Azucena. While it may not be an ideal part in which to make a first appearance before a new audience, Azucena is one of Verdi's best integrated and most viable characters, a sinister figure, half woman, half witch, which a good actress with a colorful contralto voice can turn to gripping account.

Miss Simionato is an intelligent and serious artist and could not fail to be aware of the potentialities of the part. She delivered brilliantly throughout and reached a stunning climax in the delirium scene of the last act, which, with the closing ensemble, was the highlight of the entire evening. Earlier in the Biscay

Mountains scenes she roughened her low tones rather unnecessarily to give the throaty quality which is not really characteristic of her voice, but elsewhere she sang naturally and most beautifully.

Antonietta Stella is among the loveliest and most versatile spinto sopranos currently in the lists, and one hopes that she does not exchange her eminence in that field for a dubious position in the ranks of the full dramatic sopranos. It must be said that she came through with flying colors as Leonora, despite the fact that the Metropolitan audiences are accustomed to heavier voices in this role, and to the eye she surely is one of the most fetching Leonoras on record.

In remarkably good voice, Carlo Bergonzi sang brilliantly and with affecting sensitivity of nuance the role of Manrico. And improvement was noticeable in his acting style, which is becoming more mobile and fluent. With growing sensitivity in the voice as well as in matters of deportment, this appears to be a young tenor whose progress should be watched attentively.

The ever-dependable Leonard Warren captured to the full the dignity, combined with black ferocity, of the Count di Luna, a role with which he has identified himself completely and which calls forth the finest of his still superb vocal powers. The supporting roles of Inez and Ferrando were sung with distinction and an

enlightened sense of characterization by Helen Vanni and William Wildermann, respectively. Another debutant of the evening, Roald Reitan, made a good impression in the part of A Gypsy. Charles Anthony was Ruiz, Robert Nagy the Messenger.

The stage direction of Herbert Graf revealed the fine hand and the modest demeanor of a veteran. He introduced no funny business nor revolutionary behavior of the sort that some of the Metropolitan's Broadway guest directors have felt impelled to use in the interest of "naturalizing" opera. He has suited unobtrusive action to the music, and that is always the sane course in opera.

Always a firm man with a baton, Fausto Cleva held all elements of the performance in close co-ordination and kept things moving at a fairly fast clip, which was a blessing, particularly in the first two acts.

## Manon

Oct. 28.—Never have I heard the roles of Manon and Des Grieux

more exquisitely sung than they were at this season's first performance of Massenet's opera by Victoria de los Angeles and Nicolai Gedda. (And since my memories go back to casts including Bori, with Gigli, Schipa or Crooks, I have some lofty standards of comparison.)

It was Mr. Gedda's first appearance in the role at the Metropolitan, and if he had done nothing else here, it would put him in the foremost rank of its artists. Such perfection of French diction, such finished style, such elegance of bearing and dramatic poignancy are very rare on the operatic stage today, and particularly in the French repertoire.

As for Miss de los Angeles, it is impossible to write with any restraint about her, so why try? Not only was the sheer sound of her voice so beautiful as to keep one shivering with delight, but she captured every nuance of this fascinating character—so morally worthless, so worldly, so unstable, and yet so lovable. She can make a single word speak volumes by the way in which she colors it vocally and shapes it in a phrase.

## Saint-Sulpice Scene a Triumph

Perhaps the triumph of the evening was the Saint-Sulpice scene, in which Manon lures the tortured young idealist back to her feverish world. Mr. Gedda stood, tense with suffering, as she moved about him like a night moth fixing her hands over his, making him feel the magic of her body, and, at last, kissing him. Her cry (almost a scream of triumph) "Enfin!", when his resistance finally melted and he was hers once again, was a triumph of dramatic imagination.

Another notable performance was that of Giorgio Tozzi, who took the role of the Count des Grieux for the first time at the Metropolitan. Distinguished in bearing and singing with velvety smoothness, Mr. Tozzi created a figure in the round. His French, if not as fine as that of Mr. Gedda, was nonetheless always clear.

There were four other Metropolitan "firsts" among the singers. Teresa Stratas and Joan Wall made their debuts with the company in the roles of Pousette and Rosette; and Helen Vanni sang her first Javotte there. Calvin Marsh took the role of the Innkeeper for the first time.

The trios of the three "giddy girls" are among the trickiest as well as the most charming episodes in Massenet's sensuous, flirtatious score, and the Misses Stratas, Wall, and Vanni sang them deftly and prettily, albeit with French diction that could be greatly improved. Mr. Marsh presented a convincing character, but I could not

(Continued on page 14)



Act II, Scene I, of the new "Il Trovatore" at the Metropolitan. In the center is Giulietta Simionato, as Azucena

# Soviet Composers Arrive Here

Five Soviet composers—Dimitri Shostakovich, Dimitri Kabalevsky, Tikhon Krennikov, Fikret Amirov, and Konstantin Dankevič—together with Boris Yarustovsky, musicologist, are currently making a month's tour of the United States.



BMI Archives

Ulysses Kay (left), American composer, greets the Russian composers at Idlewild Airport. Left to right: Mr. Kay, Dimitri Kabalevsky, Tikhon Khrennikov, Dimitri Shostakovich, Fikret Amirov, Konstantin Dankevič, and music critic Boris Yarustovsky

The group arrived in Washington on Oct. 22 and spent the remainder of October and early part of November in San Francisco, Los Angeles, Louisville, Ky., Philadelphia, and Boston.

The composers, while in New York from Nov. 8 to 18, are attending a variety of musical events, including performances of "My Fair Lady", "The Music Man", concerts of the New York Philharmonic and the Boston Symphony, and "Madama Butterfly" at the Metropolitan Opera. Visits to Columbia University and the Juilliard School of Music are planned.

Luncheons honoring the composers have been scheduled by the New York Philharmonic, Broadcast Music, Inc., the American Federation of Musicians, the American Society of Composers, Authors, and Publishers, and the Music Critics Circle of New York.



## Musical America

Publisher.....JOHN F. MAJESKI, SR.

Executive and Editorial Office: 111 West 57th Street, New York 19, N. Y. Telephone: Circle 7-4520. Cable Address: MUAMER. Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright © 1959 by The Musical America Corporation.

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Vol. LXXIX, No. 13 November 15, 1959  
\$5.00 per year.....Single Copy, 30 Cents  
MUSICAL AMERICA. Printed in the U. S. A. Published monthly on the 15th day of February, March, April, May, June, July, August, September, October and semi-monthly on the 1st and 15th in November, December, January by the Musical America Corporation at 14 No. Central St., E. Stroudsburg, Pa. Executive, Editorial and Subscription Offices, 111 W. 57th St., New York 19, N. Y. Entered on November 15, 1949 as second class matter at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$5.00 a year; Canadian, \$5.50; Foreign, \$6.00 (The contents of MUSICAL AMERICA are indexed in The Readers' Guide to Periodical Literature and are also available in Microfilm.)

## Anti-American Discrimination?

A RECENT letter to this desk says, in part: "It has become increasingly apparent to the American public that the management of our leading opera houses is engaged in a program of discrimination against our great American singers. The artist rosters of the Metropolitan, Chicago and San Francisco opera companies contain increasing numbers of European artists in leading roles while American talent is continually by-passed."

"Discrimination of this sort has existed since the dawn of the American musical scene, not just in opera but in all fields of musical endeavor, and the time for its passing has long since gone..."

THE writer of this letter seems to be a modern Rip van Winkle who is viewing with indignation a situation which has not existed in this country for at least a quarter of a century. To put first things first, we must point out to him that the American Guild of Musical Artists has a contractual agreement with the Metropolitan, as well as with the Chicago and the San Francisco companies, whereby the ratio of American artists to foreign artists must be three to one. The Metropolitan commonly exceeds the ratio. This pretty well disposes of the idea that American singers are being excluded from our opera houses.

The AGMA agreement aside, however, there could be no conceivable motive for management to exclude Americans for the simple reason that American singers are among the finest available today, and recognition of that fact is universal.

### Time for Action

EVERY time the lights dim in Carnegie Hall, the thought that this is the last season this great hall will house the tremulous excitement of beautiful music sends a chill through all our spirits. As with many deeply imbedded traditions, which fall under the axe of alleged progress, there is something absurd, almost unthinkable about their destruction.

In the case of Carnegie Hall, we find it difficult to reconcile ourselves to the bitter truth that there no longer will be the anxious crowds pressing inside to hear the New York Philharmonic, the Boston Symphony, the Philadelphia Orchestra and the many distinguished soloists of national and international fame. It is saddening that they will have to turn to a makeshift hall, which, until Lincoln Center is completed, will certainly be inferior acoustically, in size, atmosphere and in accessibility to Carnegie Hall.

In a city like New York where the thirst and

What greater names are there in opera than Steber, Callas, Stevens, Resnik, Thebom, Tucker, London, Merrill, Warren, Tozzi, Hines, to mention only a few?

SO accomplished and so popular have the American artists become that it has been possible for the Metropolitan to give performances in which all of the leading roles were taken by native singers. There was the opening night "Eugene Onegin" in the 1957-58 season with Lipton, Amara, Elias, London, Tucker and Tozzi. There was "The Magic Flute" (1955-56) with Hines, Sullivan, London, Peters, Amara, Uppman and Hurley. And the principals of the first "Carmen" of the current season, with Madeira in the title role, were all American except for Maria Nache, who was making her debut as Micaëla.

Not only are our native artists topside in their own country but they are high on the ladder in Europe as well. Particularly since the war, the doors of the European opera houses have been opening ever wider to the American singer. In fact, the number of young Americans singing in European companies today has risen to such proportions, especially in Germany, that they pose a real problem for the young European singers.

THE only dark spot in the picture is the sad fact that we do not have enough opera companies in this country to provide work for the wealth of talent we are producing. Perhaps our correspondent could more profitably turn his indignation upon this nettling problem.

quest for culture assumes amazingly high proportions, it seems shocking that there will be a period of about two years when this vast metropolis will be without an established concert hall. Something obviously must be done—something that will either stop the destruction of Carnegie Hall until Lincoln Square is finished or keep it in existence permanently. We feel that the latter idea is by far the better course. Is there any reason why New York, like many other cities, could not have two large concert halls operating simultaneously?

THE destruction of this musical palace, where Tchaikovsky conducted the opening concerts in 1891, would be a serious loss to the city's cultural heritage. We send a plea to all music-lovers who realize the extent of this problem to ignite their American zest for practicality and save Carnegie Hall from becoming the site of a dismal parking lot or a cloud-piercing skyscraper.

### On the front cover

Among the finest concert and operatic artists before the public today is Elisabeth Schwarzkopf, who is currently making her sixth tour of the United States. Her initial engagements here this fall have been at the 100th Worcester Festival, with the Detroit Symphony; at the annual United Nations Day concert at UN headquarters, with the New York Philharmonic; and in a Carnegie Hall recital that was hailed with equal enthusiasm by New York critics and public.

The soprano is currently making appearances with the Chicago Lyric Opera, in "Cosi Fan Tutte". In December she will sing at Covent Garden in London, in five performances of "Der Rosenkavalier", which were sold out 48 hours after being announced. She returns in February to the United States for further engagements in North America and in Central America. In the fall of 1960, she will be back at the San Francisco Opera, and she will undertake her seventh North American concert tour in February and March of 1961.

Miss Schwarzkopf continues to sing regularly in the major opera houses, summer festivals, and concert halls of Europe and to be represented by a steady flow of best-selling Angel Records. A recipient of the Lilli Lehmann Medal, she also was awarded the Orfeo d'Oro by the city of Mantua, Italy—the first singer to be so honored. A scholarship was established in her name by the Philharmonia Orchestra and Chorus of London. In private life, Miss Schwarzkopf is married to Walter Legge, recording director of Electrical and Musical Industries. (Photo by Fayer, Vienna)



ELISABETH  
SCHWARZKOPF



# Record Crowds Attend Worcester Centenary

## Premiere of Piston Work Among Festival's Features

By JOHN F. KYES

Worcester, Mass.—The one-hundredth Worcester Music Festival, Oct. 19-24, gave audiences of record size an unusual amount of satisfaction. Attendance for the five evening concerts and the Saturday morning concert for young people totaled 19,951, as against a capacity figure for the Auditorium of about 21,000. This represented a sale of 96 per cent of all the tickets for the week.

Paul Paray and the Detroit Symphony were hailed by many as playing better than at their highly successful debut here a year ago. They did not give a single poor performance and only a couple that sounded routine. The rest deserved the word "superb".

The Festival Chorus of 275 voices was directed by T. Charles Lee at all but the Saturday concert. The rapport between the orchestra and choral conductor was of the best, and the sensitive accompaniments given to the artists were a joy to hear.

Monday's concert began with a routine reading of the Mozart "Don Giovanni" Overture, and ended with a good performance of the somewhat outmoded intricacies of the Lalo "Symphonie Espagnole". Yehudi Menuhin thus satisfied an attachment to the work on the part of festivalgoers, and his own sentiments regarding the composition which marked his first public performance with Mr. Paray, more than 30 years ago. He was warmly applauded.

### Schumann Given Loving Care

The heart of the concert was found in the Schumann Fourth Symphony, which Mr. Paray shaped with the most loving care. It shone and remained vital throughout. The Detroit strings established here the appealing tone and graceful accuracy of phrasing that marked their work throughout the festival.

The chorus offered four pieces by contemporary American composers. Two songs by Ernest Gold, to American Indian lyrics, used only the accompaniment of William Sabatini's French horn obbligatos. "Oh, Good Sun", for full chorus, had many uneasy spots, the difficulty of the piece seeming to exceed its interest. "Now You Are Departed", for male chorus, fared better in every way.

"Triptych," for six-part chorus a cappella, was tasty fare, the music being by Relly Raffman, of Clark University in Worcester, to a poem about sea gulls by Donald Letendre, of Assumption College. "A Jubilant Song", by Norman Dello Joio, with Mary V. Lynch at the piano, strove mightily for choral excitement, but remained somewhat synthetic.

In Tuesday's concert, Beethoven's "Pastoral" Symphony sounded remarkably fresh and appealing. And in the Brahms Piano Concerto No. 2, Robert Casadesu, Mr. Paray and the orchestra seemed like old friends, enjoying something beautiful, with no hint of strain. The technical difficulties were made to appear deceptively simple. The third movement brought one of the finest orchestral themes of the week, calm and deathless in its poised beauty.

The chorus sang for Mr. Lee in



Courtesy Worcester Telegram-Gazette

Seen just before the start of the Worcester Centennial Festival are, left to right: T. Charles Lee, choral director; Paul Revere O'Connell, president of the Worcester County Musical Association; Paul Paray, conductor of the Detroit Symphony; Yehudi Menuhin, violinist and opening-night soloist

the "Kyrie" from Bach's B minor Mass with well-trained attention to detail, even though the dynamics were not sufficiently marked to help the music "reach" the main body of the hearers.

Thursday's program appeared extremely variegated on paper, but in performance achieved the remarkable coherence and unity that set this year's concerts apart from many equally earnest efforts of the past.

Eileen Farrell, the soloist, was in fine voice. The soprano sang practically all of her role from Act III of "Medea" with a wide range of tonal qualities and volumes. Later, she climaxed the orchestra's playing of the "Tristan and Isolde" Prelude with an inspired performance of the "Love-Death".

After the fervent applause for Miss Farrell, Mr. Lee, coming forward to lead the chorus in its key assignment of the week, murmured to Mischa Mischakoff, concertmaster, "Where do you go from Everest?" However, the chorus was ready and able to give its best, and the Bruckner "Te Deum" was a joy throughout.

### Widely Contrasting Works

The orchestra had widely contrasting tasks. The Bach Suite No. 3 was luscious—if anything, too sweet; a slightly more astringent approach would have added to the piquancy of some of the dance episodes. The Dance of the Seven Veils from Richard Strauss's "Salome" was brilliantly different music, given a million details of expressiveness. The orchestral work in the Wagner was marvelously clear and exciting.

"Artist's Night" on Friday brought another kind of soprano. In Elisabeth Schwarzkopf, the program gained a personality and pure voice of Continental beauty. Her selections suited her musical self better than they did the somewhat robust spirit of former festival Friday nights. There were two Handel arias, from "Julius Caesar" and "Hercules", in a formal 18th-century operatic tradition, never using large effects. Three Richard Strauss songs were beautifully phrased, decked with delicious tone, and varying mood.

Friday brought the premiere of the orchestral work commissioned for this anniversary festival, Walter Piston's "Three New England Sketches". Subtitled "Seaside", "Summer Evening", and "Mountains", they were both directly enjoyable and thought-provoking, although the composer

warned that they were not meant to be "program music". This listener, for one, found ample vistas of sea and sky and pungency of salt air in the first section, happy sounds of twilight in the second, and a stunning apostrophe to mountain peaks in the third, with a well-built climax. The composer was present to receive merited applause.

The orchestra contributed a nicely varied reading of Schubert's "Rosamunde" Overture, and a compelling performance of the worn but still reliable "Bolero" of Ravel. The chorus was alert in avoiding the many pitfalls in alternately fiery and lyric excerpts from Honegger's "King David". Mr. Lee drew brilliant music from the singers and orchestra.

Saturday morning brought the only confusing and unsatisfactory moments of the week. The melange offered to children from Grade 4 up to high school was not a children's program in many respects. It had good demonstrations and explanations of instruments, under the direction of Valter Poole, associate conductor of

the Detroit Symphony. Selections by Grofe and Chabrier were down the youthful alley. Beethoven was estimable, of course, even if somewhat of borderline interest to the audience. A new "Summer Stock" Overture by Samuel Adler, now of Texas and formerly of Worcester, was a rather heavy modernistic work, unsuited to the occasion.

The greatest riddle of all was the programming of the Ravel Piano Concerto, with the sensational young Lorin Hollander as soloist. The packed house, ranging from little children to adults, tried to avoid extremes of talking and extraneous noise while the gifted young man gave a creditable performance, with the exception of some racing in showy passages.

Saturday night ended the festival with one of those concerts that remain as a highly satisfactory memory. Cesare Siepi, Metropolitan Opera bass, was a truly splendid singer in the Mozart aria, "Mentre ti lascio, o figlia", and in three excerpts from "Boris Godunoff". The enunciation of the English texts was remarkably fine and added to the appeal of the excerpts, as did the resonantly noble tones and the dramatic poise of the singer.

### Berlioz Work a Delight

Mr. Paray made the long Berlioz "Fantastic Symphony" a delight to the audience, and made them rapturous with Respighi's "The Pines of Rome". Many times during the latter part of the week, there was cause for rejoicing over the eloquence and truthness of the Detroit winds.

This final concert was preceded by a ceremony in which Mayor Joseph C. Casdin gave Chairman John Z. Buckley an illuminated scroll from the city government, in honor of the one-hundredth festival, while Allen G. Barry, president of the Detroit Orchestra Association, looked on and added friendly words.

The festival ended, after Mr. Paray had been recalled several times, with the playing of "Auld Lang Syne". The chorus and audience stood and sang to show their happiness over the successful conclusion of the festival's first century.

## Cincinnati Symphony Opens; Richter-Haaser Makes Debut

Cincinnati.—The most significant news from this Ohio River valley city continues to emanate from Music Hall, home of the Cincinnati Symphony, where Max Rudolf, conductor, makes his presence felt in diverse and encouraging ways.

Now in his second year here, Mr. Rudolf has made a number of changes in orchestra personnel, with the result that the orchestra sound has a unity and a glow to it that have been sorely lacking in past years. This has been accomplished by hiring several key players and reshuffling on a major scale many of the old-timers.

Among the new faces to be seen are Robert Sayre, formerly of Pittsburgh, now principal cellist; Robert Willoughby formerly of Cleveland, first flute; Yvonne Bizet, Helen Van Tongeren and Max Olanoff, all of New York, now in the first-violin section.

The first soloist of the 1959-60 season was Hans Richter-Haaser, German pianist making his United States debut. Mr. Richter-Haaser, in a pair of concerts Oct. 16 and 17, brought a delightful, old-fashioned Romantic flourish to the Schumann Concerto and was enthusiastically received.

Although Isaac Stern is no newcomer to the series, his appearance this time made news because of his performance of the Violin Concerto by Alban Berg, Oct. 23 and 24. It was Mr. Stern's first public performance of the still-controversial work, and the first time the concerto had ever been played here.

The music promptly divided its listeners into two camps and there was decidedly more buzz over it than is customary during the intermission. Mr. Stern sweetened the air after the intermission by playing Saint-Saëns' Rondo Capriccioso.

The University of Cincinnati which, in deference to the College-Conservatory of Music of Cincinnati, has never had a music department, has been quietly edging into the concert field by presenting a series of increasingly important musical attractions.

The first campus concert this season was given in Wilson Memorial auditorium Oct. 22 by the Smetana Quartet of Prague. The musicians gave creditable readings of Mozart's Quartet in D minor (K. 421), the Quartet No. 1 by Prokofiev, and Smetana's Quartet No. 1. —Eleanor Bell

## National Report

### Thomas Schippers Appears With Boston Symphony

By CYRUS DURGIN

Boston.—Thomas Schippers again has visited Symphony Hall as guest conductor of the Boston Symphony. He brought with him an 18th-century novelty which proved both attractive and interesting: Francesco Durante's F minor Concerto for Strings, No. 1. It is the first of a set of eight edited in 1945 by Adriano Luaili.

These concerts of Oct. 30 and 31 otherwise consisted of "Medea's Meditation and Dance of Vengeance", a work by Samuel Barber already admired here; the Prelude to Wagner's "Die Meistersinger", and the F minor Symphony by Tchaikovsky.

Mr. Schippers, expert in the opera house pit, has improved as symphonic conductor, though he has a way to go yet before he could be termed a master. For one thing, his sense of tempo is too much on the fast side, and he can allow volume to become coarse texture, as the beginning and the end of both Wagner and Tchaikovsky plainly showed. On the other hand, he managed a superb clarity in those difficult pages of the "Meistersinger" Prelude when the several themes are sounding in counterpoint.

#### Joseph Silverstein Is Soloist

Joseph Silverstein, young violinist of the Boston Symphony who last spring was the only American-born entrant to win in the Queen Elizabeth of Belgium Competition at Brussels, is greatly gifted. His appearance as soloist at the Boston Symphony concerts of Oct. 16 and 17, in Mozart's D major Concerto (K. 218) and the "Tzigane" by Ravel, was a triumph. His Mozart was clear and neat, unforced and lyrical, tender, poised in technique and style, one of the most pleasing accounts of this work I have ever heard. He was brilliant in the fireworks of "Tzigane". Charles Munch and the orchestra accorded him superlative accompaniment in each case.

For some reason or other, Cuban-born pianist Jorge Bolet had not appeared with the Boston Symphony in this city until Oct. 9 and 10, though he had been a Berkshire Festival soloist at Tanglewood. For his Boston debut, Mr. Bolet performed two works, the new Piano Concerto by John La Montaine, and Franck's Symphonic Variations. La Montaine's piece, which won the 1959 Pulitzer Prize, has already been heard in New York and does not, in my belief, warrant further discussion. The march finale is the best part of it. One may assume that Mr. Bolet did the living composer as much excellent service as I know he did the long-dead Franck.

Mr. Munch is always at his best with Franck. The Symphonic Variations, accordingly, lacked nothing of elegance, style and orchestral efficiency. But with "Le Chasseur Maudit", unheard here in years, Mr. Munch went as if to a general alarm conflagration. The effect was rousing.

We have had two visiting orchestras to lend freshness and variety to our musical diet. Leonard Bernstein brought the New York Philharmonic

to Symphony Hall on Oct. 20, and the Philadelphia Orchestra, under Eugene Ormandy, performed there on Oct. 28.

There was no sign of fatigue, despite the Philharmonic's rigorous tour, and all went in splendor. Mr. Bernstein gave us Beethoven's "Egmont" Overture; the Shostakovich Fifth Symphony; and Beethoven's Triple Concerto—the conductor at the keyboard, John Corigliano and Laszlo Varga the violin and cello soloists.

It fell to the Philadelphians, however, with that jewels-and-purple-velvet sonority cultivated by Stokowski and Koussevitzky, in the old days, to set us on fire. This was true magnificence, although Mozart's Salzburg Symphony, C major (K. 338) was like the perfect functioning of a chromium steel engine. But with Prokofiev's Suite from "The Love for Three Oranges", Ned Rorem's brief but creditable "The Eagles", and the "Symphonia Domestica" by Strauss, all was passion and white heat.

For the first time in more than 21 years, Yehudi and Hephzibah Menuhin have given a joint concert here, a sort of warm-up for their Carnegie Hall appearance a few days later. They were extraordinarily good. Miss Menuhin has much grown as an artist of the keyboard. They played at Symphony Hall Oct. 18.

The Juilliard String Quartet has been another early-season collective visitor. They appeared in the 1959-60 Boston University Celebrity Series at Jordan Hall on Oct. 25, performing the Mendelssohn A minor Quartet, Op. 13; Walter Piston's First Quartet (which the composer was present to hear), and Beethoven's A minor Quartet, Op. 132. Messrs. Mann, Cohen, Hillyer and Adam were most cordially received.

#### Dixon Debuts With Orchestra

James Dixon made his debut as the newly-appointed conductor of the New England Conservatory student orchestra at Jordan Hall Oct. 14. A student orchestra early in the first semester is always unpredictable, but this year it seems that the New England Conservatory again has a wealth of good material. Mr. Dixon impressed as a forthright, skilled and vigorous conductor, with Haydn's D major Symphony, No. 93; Bartok's Ballet Suite from "The Miraculous Mandarin", and the "Spring" Symphony by Schumann.

Philippa Duke Schuyler, whom this reviewer had not heard since she was a child, gave a concert at John Hancock Hall on Oct. 25. Now in her mid-20s, Miss Schuyler is an adept and resourceful pianist, but she needs to summon both ardor and subtlety. Her music included an original composition, "Rumpelstiltskin", which proved terse and effective; her own editing of a pastiche of melodies from some of the 60 countries in which she has played; and works of Chopin, Griffes, Ravel and Mussorgsky.

Another "Rumpelstiltskin", a fairy tale with spoken text and orchestral background, by Andrew Kazdin, received a first performance anywhere

at the season's first Brookline Youth Concert, in Brookline High School, Oct. 31. Harry Ellis Dickson conducted a small orchestra of Boston Symphony players, and Bernice Cahn read the story. The music is skillfully written, especially in the use of woodwinds; it has melody and color and rhythmic vivacity.

Allen Barker, local pianist just returned from France and Germany, gave a Jordan Hall concert Oct. 27. Bach of the D major Toccata, Beethoven of the "Moonlight" and the F-sharp major Sonata, Op. 78, Schubert, Schumann and Debussy were the composers chosen.

### Toledo Art Museum Opens Busy Season

Toledo, Ohio.—The Vegh Quartet inaugurated the concert series in the Great Gallery of the Art Museum on Oct. 7, playing music of Samuel Barber, Kodaly, and Bartok. The initial concert in the Peristyle of the museum was given by the Toledo Orchestra, Joseph Hawthorne conducting, on Oct. 16, with Robert Merrill as soloist. The orchestra revealed a new vigor in the "Freischütz" Overture, Haydn's "London" Sym-

phony, Alexei Haieff's Divertimento (a first for Toledo) and Respighi's "Pines of Rome". Mr. Merrill brought down the house with arias of Verdi, Mozart, Massenet and Rossini.

The Boston Symphony opened the regular Peristyle Series on Oct. 22. Charles Munch delighted the sold-out house with his sensitive interpretations of Mozart's Prague Symphony, Copland's Suite from "The Tender Land", and the Fifth Symphony of Beethoven.

The most exciting event of the fall season here was the new Toledo Opera Workshop's performance of "Aida", at the Paramount Theatre on Oct. 6. All records for ticket sales were broken, with over 3,000 sold and no sponsorship to back the venture. An excellent cast included Marilyn Krimm, Nonnie Arrowsmith, Charles O'Neill, James Serviss, Armond Brown, Bernard Falor, Rosemary Gribbin, and Clifford Steele. Joseph Hawthorne conducted and Lester Freedman was the producer. "Cavalleria Rusticana" and "Pagliacci" are scheduled for Dec. 1 and "Madama Butterfly" for March 1. Leading singers are chosen from among the 50 singers who make up the Workshop.

—Helen Miller Cutler

## Russian Composers Attend Concerts in Washington

By CHARLES CROWDER

Washington, D. C.—The six Russian musicians visiting our country as part of the cultural-exchange agreement of January 1958 made their first stop in the nation's capital on Oct. 23, 24, and 25. This group is headed by Dimitri Shostakovich, composer, pianist, and conductor, and includes: Dimitri Kabalevsky, also a composer, conductor, pianist; Tikhon Khrennikov, composer and General Secretary, Union of Composers of the USSR; Konstantin Dankevitich and Fikret Amirov, composers; and Boris Yarusovsky, musicologist and critic.

Arriving too late Friday afternoon for official reception, the musicians parted ways for the evening to go to the Budapest String Quartet concert at the Library of Congress and to see and hear the motion-picture version of Gershwin's "Porgy and Bess".

On Oct. 24, the first public reception was made at the headquarters of the President's Music Committee of the People to People Program. Mrs. Jouett Shouse, Chairman, warmly greeted the musicians on behalf of the committee, whose scope is now musical-cultural exchanges with 88 countries. Responding to the cordial atmosphere of the occasion, Mr. Kabalevsky spoke for the group in saying they felt welcome and were excited and pleased to have the opportunity to meet and discuss music with their American colleagues.

That evening, at a special Constitution Hall concert of the National Symphony, Mr. Kabalevsky conducted a performance of his Piano Concerto No. 3 ("Youth"), with the 13-year-old American pianist Abbott Lee Ruskin as soloist. Young Mr. Ruskin was a finalist here in the Merriweather Post contest last spring. Before starting, Mr. Kabalevsky (speaking in English) remarked that his concerto was "written for youth and about youth" and told of his delight at having a performance with his "new, young American friend".

Spontaneous cheers greeted his gracious remarks.

Mr. Abbott, whose teacher, Rosina Lhevinne, was in the audience, played with vigor, astounding elan, and the musical ease of a veteran. Mr. Kabalevsky, obviously pleased with the performance, embraced young Abbott at the close. The audience demanded a repeat of the Finale. The performance with the Howard University Choir, under Howard Mitchell of "Choros No. 10" by Villa-Lobos, was also encoored by the buoyant audience.

In honor of the visit, the concert closed with the Symphony No. 10 by Shostakovich. At the conclusion, Mr. Shostakovich came to the stage to receive the enthusiasm demonstrated for his work. He was presented with a portrait of himself as a memento of the occasion. Having come to the stage with an interpreter, he surprised everyone by saying in English: "Dear friends, thank you very much".

#### South American Tribute

Opening their 29th season on Oct. 13 with the momentum of the 12-week tour of South America, the National Symphony, under Howard Mitchell, featured Ginastera's "Estancia" as a salute to those countries they had visited. Yehudi Menuhin was heard as soloist in the Violin Concerto No. 2 by Bartok. Both Mr. Menuhin and Mr. Mitchell summoned all musical prowess to bear on this work, producing a second movement of particularly moving and communicative force. Brahms's Symphony No. 1 gave Mr. Mitchell the opportunity to show the brilliant and big tone which is evident in the orchestral sound this season with the addition of several new members.

The Symphony is enjoying a popularity evidenced by sold-out houses at Constitution Hall for the concerts of the opening, Oct. 13, the Critic's Concert, Oct. 16, and the special Russian visitors concert, Oct. 24.



# Chicago Symphony Opens; Opera Gives Boccanegra

By HOWARD TALLEY

Chicago.—Fritz Reiner opened the Chicago Symphony season, its 69th, with the first complete performance at these concerts of Berlioz's Dramatic Symphony, "Romeo and Juliet", on Oct. 15, with Florence Kopleff, contralto; Charles Bressler, tenor; Kenneth Smith, bass-baritone; and the Chicago Symphony chorus, prepared by Margaret Hillis.

That the "symphony" did not quite come off was no fault of Mr. Reiner and his collaborators. The total effect was that of a well-rehearsed performance lacking the spark of spontaneity. The soloists, Mr. Smith especially, acquitted themselves with distinction, backed up by a virile chorus. Because they were more familiar, the *scène d'amour* and the Queen Mab scherzo seemed like miracles of orchestral magic.

The following week a concert version of Stravinsky's "Mavra" was given for the first time by the Symphony, with Adele Addison, soprano; Regina Sarfaty, mezzo-soprano; Miss Kopleff; and Mr. Bressler singing their respective roles in the English translation by Robert Craft. Miss Addison sang the florid melody assigned to her with freshness of voice and considerable charm. Mr. Bressler acted as well as sang the role of the Hussar with humor and aplomb.

The second half of the concert was devoted to a splendid performance of Respighi's "Fountains of Rome" and "Pines of Rome", programmed in advance of a recording session of the two works.

On Oct. 29 the two new principals of their respective sections—Sidney Harth, violin, and Frank Miller, cello—made their initial solo bow in the Brahms Double Concerto in A minor. Though lacking the flair of virtuosos, both men impressed by the quality of their musicianship in what is not a very grateful work. The concerto was preceded by the same composer's "Academic Festival" overture.

An incandescent performance of the Strauss "Thus Spake Zarathustra" brought the concert to a close.

## To Remain at Orchestra Hall

At a luncheon meeting the following day to the Friends of the Chicago Symphony, Dr. Eric Oldberg, president of the Orchestra Association, reported that no satisfactory site for a new hall could be found; Orchestra Hall would be the home of the symphony for at least two more years. He stated that the cost of maintaining one of the country's leading orchestras had contributed greatly to the large deficits in the past few years, but hoped that, with increasingly generous donations, the drain on the liquidation of securities would be considerably lessened this coming year.

Lyric Opera put its best foot forward so far this season in superb productions of Verdi's "Simon Boccanegra" and Puccini's "Turandot" in the performances I heard on Oct. 26 and 28.

"Simon Boccanegra" was revived for Chicago's beloved Tito Gobbi, who brought to his role of the corsair turned statesman the commanding presence and the voice, powerful and pathetic by turns, that have made him pre-eminent. Margherita Roberti, soprano, as Amelia, his daughter, disclosed a natural flair for acting and

a voice of great beauty that had a tendency to harden under pressure at the top.

Another newcomer, Ferruccio Mazzoli, as Jacopo Fiesco, was every inch the patrician in appearance, with a sturdy basso-cantante capable of delicate shading when called for. He was less effective when he indulged in the semaphoric gestures too often associated with operatic acting. Also new to Chicago was Philip Maero, baritone, in the ungrateful role of Paolo, the poisoner of Simon.

A welcome guest artist, Richard Tucker, was Gabriele, who sang well and acted less well, but whose stentorian tones added luster to the thrilling ensembles, particularly in the council scene in Act I, which was the "smash hit" it always is when this opera is mounted. In this scene and elsewhere the chorus, as well as the principals, outdid themselves under the masterful conducting of Gianandrea Gavazzeni, who produced from the orchestra torrents of towering sound without overwhelming the singers on stage.

The remaining roles were in the capable hands of Peter Harrower, Mariano Caruso, and Ardis Krainik. The settings, borrowed from Rome, were impressive; the final scene most of all. The staging by Carlo Mastrini was acceptable in its traditional operatic terms.

A repeat from last season, "Turandot" gained added luster and impact

from Mr. Gavazzeni's inspired direction, and from the presence of Leontyne Price, as Liù, and Mr. Mazzoli, as Timur. Ralph Nielsen, as the Emperor, was a welcome addition to the cast in that he was audible from his far-removed and exalted throne.

Miss Price contributed some of the loveliest singing of the evening, though in acting she and Mr. Mazzoli needed more seasoning in their roles. Giuseppe di Stefano sang the role of Calaf even better than last year, meeting Birgit Nilsson, last year's Turandot, on her own level of vocal eminence. It seemed to me that Miss Nilsson began "In questa reggia" more tentatively than was her wont, but in the ensemble in Act II her high C's rang out gloriously. In the third act her bright, piercing tone contrasted favorably with the purple shades of Miss Price's. Her gowns, though new and becoming, still fell short of the stunning magnificence of those of past years.

## Fernando Corena as Ping

Fernando Corena, the new Ping, with Mr. Caruso and Luigi Vellucci repeating their roles of Pang and Pong, helped to make the first scene of Act II worth listening to. Bernard Izzo was an imposing and menacing Mandarin.

The chorus again scored. In addition to a strong and sonorous male contingent, it possessed some young sopranos who belted out high C's of good quality when needed.

Vladimir Rosing's staging was effective save for a few flaws that could readily be removed. The lighting, in its fitful and distracting changes in

the course of a scene, destroyed the illusion it intended to create. The stage settings were again borrowed from the San Francisco Opera.

The Pro Musica Society of Chicago presented their first concert of the season at the Arts Club on Oct. 20. The Pro Musica Strings, composed largely of players from the Chicago Symphony, were conducted by Thor Johnson in a program that featured Ernest Bloch's Concerto Grosso No. 2 (played in his memory); the world premiere of "Le son-calligraphie No. 2", by Toru Takemitsu; the first performance in this country of Hikaru Hayashi's Allegro for Strings; and other works. The "sound" piece was dodecaphonic but with an individuality of its own. Mr. Hayashi's Allegro was entertaining on a first hearing but might seem less so on repetition.

Louis Sudler, baritone, sang two groups of songs with a voice much too lusty for the size of the room, but with a good sense of style.

The first public concert of the University of Chicago series featured the Masterplayers of Lugano, with Richard Schumacher, conductor, and Julian von Karolyi, piano, and Denes Zsigmondy, violin, as soloists. The ensemble of strings, with two horns and oboe, played with precision and with unusual expanded gradations from soft to loud, and vice versa, most welcome to hear. Mr. von Karolyi played the Haydn Concerto in D major with ease and finesse. Mr. Zsigmondy sailed into the Concerto da Camera by a 20th-century composer, Harald Genzmer, with all the ardor and fire of a gypsy violinist. It was quite a performance. The concert closed with Mozart's Symphony in A major (K. 186a).

# Hoiby Opera Launches Louisville TV Station

By WILLIAM MOOTZ

Louisville, Ky.—With a beautiful production of Lee Hoiby's new three-act opera, "Beatrice", Louisville's WAVE celebrated the opening of its new radio and television center here on Oct. 23.

The Kentucky Opera Association, whose director, Moritz Bomhard, was in charge of the project, later gave the opera its first stage performance on Oct. 30.

When George W. Norton, Jr., president of WAVE, Inc., announced that the radio station would commission an opera to dedicate its new building, the news was immediately hailed as an unusually enlightened gesture.

The premiere of "Beatrice" justified Mr. Norton's faith in Louisville's musical resources. Mr. Hoiby, the composer, was the only outsider involved in the production. He presented Louisville with a score of unflinching lyricism, and the city's musicians and singers made of it a handsome, exciting show. After the first stage performance, Mr. Hoiby was cheered as few composers in the history of Louisville's commissioned music have been cheered.

Marcia Nardi's libretto for "Beatrice", based on a play by Maeterlinck, is suitable for operatic treatment, if a bit colorless as drama. A symbolic story set in a 13th-century French convent, it tells of a nun who finds redemption through the purity of her love.

"Beatrice" is an impressive achievement for a 33-year-old composer whose major career stretches before him. The first act, which involves only Beatrice and her lover-seducer, is tentative. Once it is out of the way,



Television cameras focus on Audrey Nossaman in the title role of "Beatrice", an opera by Lee Hoiby commissioned to inaugurate the Louisville radio and TV station, WAVE

however, Hoiby's imagination takes fire. The opera becomes a work of mounting power and emotional perspective.

Hoiby's skillful handling of the human voice, his arching melodies, the transparent manipulation of his orchestra, and the confident blending of musical resources into an integrated score, are virtues which proclaim a first-rate lyric talent.

For the premiere of "Beatrice", WAVE's George Tuell designed settings that suitably created the atmosphere of a medieval convent. Television director Burt Blackwell shaped a performance both fluid and inventive. Moritz Bomhard, who in the last decade has accomplished

miracles with the Kentucky Opera Association's modest budget, conducted a musical performance that glowed with the youthful zest and unabashed romanticism inherent in the score.

The title role in "Beatrice" is its only three-dimensional character. The part is a flattering one for a gifted soprano. Audrey Nossaman, whose recordings with the Louisville Orchestra frequently win her enthusiastic reviews, brought to the performance a personal radiance, a human warmth, and a sumptuousness of vocal technique that was quite extraordinary.

"Beatrice" will soon be recorded as part of the Louisville Orchestra's special series of recordings.

# National Report

## Stravinsky Ballet Shares San Francisco Opera Bill

By ARTHUR BLOOMFIELD

San Francisco.—During last year's opera season, the San Francisco Ballet was off on one of its frequent foreign tours, and the proceedings suffered from its absence. But the stylish assemblage, which has an artistic personality resembling that of the New York City Ballet, has been very much on hand this year. It was given a curtain-raiser of its own for the first time in six years when Stravinsky's "Dances Concertantes" was performed Oct. 13 and 17, preceding Strauss's "Ariadne auf Naxos."

Low Christensen's choreography went straight to the heart, or should we say, brain, of the droll, nervously catchy score. Every humorous possibility suggested by the music was tapped for this sophisticated "fun" piece, but that is not to say the soaring expressive qualities wrought by Stravinsky now and then were not mirrored to marvelously apt effect in the lift of the dancing. The San Francisco Ballet is one of those companies that draws no big line between solo and ensemble, and the mixture of the two in "Dances Concertantes" found the group on its favorite ground.

### Farrell Sings Ariadne

Eileen Farrell sang her first Ariadne in a full stage production of the Strauss "Ariadne auf Naxos". She was not in her best of all possible voices the night we heard her, Oct. 17, but she showed her usual fine sense of what the particular part she is singing is all about. Sena Jurinac was a superb Composer, Rita Streich an excellent Zerbinetta, and Richard Lewis sang Bacchus with such facile projection of his suave lyric voice that one was perfectly willing to overlook the fact that the stenoriant aspects of the role ask for a heldentenor. Geraint Evans as the Music Master and Theodore Uppman as Arlecchino made particularly notable contributions to a uniformly excellent cast including Pierrette Alarie, Joan Moynagh, Katherine Hilgenberg, Cesare Curzi, Raymond Manton, Howard Fried, Lorenzo Alvary and Carl Palangi.

Robert Symonds, of the local Actors Workshop, an excellent theatrical institution, spoke the lines of the Major Domo in English. Speaking quite a bit faster than his Viennese counterpart, Alfred Neugebauer, who makes the servant so maddeningly—and wonderfully—unctuous, Mr. Symonds created a fine stage portrayal of his own using a snippy, mincing English accent. But the company made a great error in opposing the Major Domo's English with German from the rest of the cast. Two years ago, the Prologue was given entirely in English, and why this procedure was not continued is a good question. Miss Jurinac sings good English, we're told, and Miss Streich struggled valiantly through the English last time.

Leopold Ludwig has done no better conducting here than in "Ariadne", which emerged with its fine-grained chamber orchestration scrubbed as

clean and lustrous in sound as one could imagine.

The season's only "La Bohème," on Oct. 19, brought Licia Albanese back to San Francisco, and her Mimi was delicately pure-toned and as fresh as if she had just learned the part. Silvio Varviso conducted with such warmth and exuberance that not a routine phrase intruded. Mary Costa obviously loves to play wordly, naughty women, and her Musetta was boisterously spirited, and the most solid in voice we remember in recent years. The big sound put forth by Mr. Evans made the role of Schuarnard as big as it should be but often is not. Mr. Uppman was a grandly sonorous Marcello, Lorenzo Alvary a highly sympathetic Colline, and Salvatore Baccaloni an exceedingly amiable Benoit—also Alcindoro. Giuseppe Gismondo put lots of good voice into Rodolfo's music.

The George Jenkins settings, new last year, are a major asset to the company, and now that the first-act one has been enclosed and brought down from its puppet-stage perch, the total effect is improved. The second

act, with its detailed replica of a Paris cafe, remains particularly outstanding.

The lyrical, mysterious and brilliant qualities of Verdi's "Otello" were all realized to the full in Francesco Molinari-Pradelli's conducting of this opera, presented Oct. 16 and 12. Mario Del Monaco was cast in the title role, and the second evening, when we heard "Otello", found him in his customary mellifluous voice. Mr. Del Monaco's acting sometimes lapsed into personalized poses, but there was a terrific éclat about the way he moved around the stage, popping those expressive eyes, his gestures full of staccato-marcato thrust.

Gabriella Tucci has an extremely lovely soprano, and it sounded forth throughout her range to better total effect than the night we heard her in "Andrea Chenier", but the interpretation was not always as touching as it may well become with greater thought and experience. Mario Zanasi was a slender, youthful Iago who looked, praise the change, like a real person instead of a stock villain. We are used to darker, richer, heavier voices in this role, but Mr. Zanasi put lots of vocal strength and good quality into this performance, thereby making up for his lackluster Toredor of an earlier "Carmen". Casting a superb front-line tenor like Giuseppe Zampieri in the relatively small but musically rewarding part of Cassio made sense. Howard Fried, Mino Yahia, Katherine Hilgenberg, Mark Elyn and Eugene Green completed the strong cast.

## Tribute to UNESCO Launches Denver Symphony Season

Denver.—Denver's music season had an unusually early start this fall with an Oct. 1 concert given as a tribute to the Seventh National Conference of UNESCO. Six American composers joined Saul Caston, conductor of the Denver Symphony, in directing the orchestra.

Mr. Caston presented Alberto Ginastera's Overture "Fausto Crillo"; then William Grant Still conducted his tuneful Symphony No. 4. In nice contrast came Gail Kubik's Folk Song Suite, which used Billings' hymns, a cowboy song, and Foster's "Camptown Races". With Mr. Caston conducting, Norman Dello Joio played his Ricercari for piano and orchestra, a skillfully contrived work. Howard Hanson conducted his "Mosaics", which made a memorable impression. Morton Gould's "Spirituels for Orchestra" were presented with the composer conducting, and the result was handsome. As a finale, Guillermo Espinoza conducted the primitive Brazilian-Negro dance "Batuque" with dramatic flair, and the orchestra played it with obvious relish.

Oct. 20 was the official opening of the orchestra's 20-concert season, with Malcolm Frager, Leventritt Award winner, playing Beethoven's "Emperor" Concerto. His playing showed innate musicianship and virtuosity. He had a caressing tone and a fine feeling for phrasing.

The orchestra's Oct. 27 concert brought Glenn Gould, pianist, in Bach's D minor Concerto and Strauss's "Burlesque". Mr. Gould's absorption with the music and complete oneness with his instrument made each work an artistic entity. He played the Bach with utmost tonal purity and nicety of approach to both

its simplicity and subtlety. The orchestral offerings included Beethoven's First Symphony and Cowell's Symphony No. 11.

The United Nations Concert, on Oct. 25, enlisted the combined forces of the Denver Symphony and the United States Air Force Academy Band and Cadet Choral. The program opened with "United Nations Salute", a pot-pourri of works by Elgar, Dvorak, Brahms, Boccherini, Bizet, Tchaikovsky, and Leonard Bernstein. The band played Villalobos' "Little Train of the Andes", and May's "Brassman's Holiday". The Choral was featured in Hanson's "Song of Democracy".

Witherspoon-Grimes, Inc., again presented the New York Opera Festival productions on Oct. 17 and 18 with a sold-out house for "Madama Butterfly". A cast of very good singers could not get the performance off the ground because of the orchestra. The principals were pinned down by inadequacies and bad intonation in the pit. Anton Guadagno's conducting was more vivacious than masterly. In the title role, Josephine Guido acted with assurance, while Susan Banks-Smith, as Suzuki, displayed a lovely voice. Eddy Ruhl's fine stage presence and splendid voice made a romantic Pinkerton, and Sharpless was sympathetically played by Hernan Pelayo.

In "Rigoletto" the orchestra seemed more at ease, and Olivia Bonelli gave a vocally beautiful and sensitive performance as Gilda, but was uninteresting histrionically. Rudolf Petrak's interpretation of the Duke displayed vocal brilliance, and in the title role John Modenos was convincing and used his resonant voice skillfully.

The Allied Arts, an organization to

further the careers of young musicians, presented three of its alumni in concert, Oct. 8. The three heard were Donna Bricker Janzen, soprano; Beverly Christiansen, mezzo-soprano; and Daniel Guerrero, pianist.

—Emmy Brady Rogers

## Unfamiliar Music Heard in Los Angeles

Los Angeles.—Monday Evening Concerts, devoted to new and unfamiliar music, opened its series of 12 concerts on Oct. 5. Despite a change of location to Fiesta Hall in Plummer Park, a capacity audience attended the initial program. Since Lawrence Morton, director of the organization, is on a year's leave of absence to write a biography of Stravinsky, responsibilities for the season have been given to eight program directors: Ingolf Dahl, Robert Craft, Henry Holt, Karl Kohn, David Raskin, Leo Smit, Leonard Stein and Peter Yates.

Mr. Dahl was in charge of the opening concert, serving as conductor, accompanist, and harpsichord soloist, in the last capacity substituting for the indisposed Alice Ehlers. He both conducted and played Bach's D major Harpsichord Concerto (the composer's transcription of the E major Violin Concerto) in excellent style, accompanied by a string quintet.

### Toch Work Has Premiere

The contemporary novelty was Ernst Toch's Music for Winds and Percussion (1959), which received a first performance. The work is in five short movements, after the manner of a serenade or divertimento, and maintains a high level of invention, being melodious, harmonically ingenious, and intriguing in its combinations of six wind instruments and a variety of percussions, including a glockenspiel and marimba.

For a classical novelty there was Haydn's solo cantata, "Arianna a Naxos", a composition almost Mozartean in its dramatic characterization. It was splendidly sung by Ella Lee, soprano, with Mr. Dahl at the piano. Concluding the program was Hindemith's Concert Music for piano, brass instruments, and two harps, invigoratingly conducted by Mr. Dahl with the piano solo expertly played by Pearl Kaufman and the instrumental background supplied by the Los Angeles Brass Ensemble.

The University Friends of Music opened its season's series of four concerts in UCLA's Schoenberg Hall on Oct. 2 with a program of music for viola, with Milton Thomas the soloist and Natalie Limonick at the piano. Together they gave sensitive readings to Brahms's Sonata in E flat, Op. 120, No. 2, and Britten's "Lachrymae" ("Reflections on a song by Dowland"), Op. 48. Unaccompanied, Mr. Thomas played three anonymous Italian dances of the 14th century, and Bach's Cello Suite No. 5, concluding the program with Telemann's Viola Concerto in G major, accompanied by a string quintet.

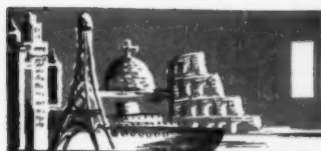
—Albert Goldberg

## Wisconsin Symphony Begins Season

Waukesha, Wis.—The Waukesha Symphony began its 13th season on Oct. 5 with works by Berlioz and Griffes, with Milton Weber conducting. The orchestra has a new concertmaster, Fritz Siegal of Chicago, who is also concertmaster of the Chicago Lyric Opera orchestra.

The next concert will be Nov. 30 and will feature Dorothy Lane, harpsichordist.





# International Report

## Bergamo Opera Season Offers Opera and Ballet Premieres

By PETER DRAGADZE

Bergamo, Italy. — This year's autumn season at Bergamo's historic Teatro Donizetti, often described by Italians as the doorway to La Scala, opened with the world premiere of a three-act opera, "The Three-Cornered Hat", by Marino Cremosini, based on the celebrated story by Pedro de Alarcón. The libretto by Raffaello Melani remains more-or-less faithful to the original story and while Cremosini's music is conventionally Spanish in idiom, it is pleasing to the ear and won applause from most of the public.

Cremosini did not seem too familiar with the possibilities and limitations of the human voice, and the cast had to struggle frequently with a very high vocal line, which was not conducive to easy singing and relaxed acting. Nevertheless, Carla Gavazzi, Doro Antonioli, and Paolo Pedani, in the principal roles of Fraschita, Zio Luca Rosada, and Il Corregidor, gave good performances, and Luciano Rosada conducted an exciting and animated reading of the score.

The program was completed by another first performance, "The Birth of the Spring", a ballet in one act based on the myth of Persephone, by Rubino Proferta. This proved to be another acceptably pleasant work. Armando Gatti conducted with sensitivity, and the choreography was the work of Ria Legnani, who also danced the role of Cerere.

### New Work by Paccagnini

The third and last new offering of the season, was a noisy, dissonant one-act opera by Angelo Paccagnini, "Le Sue Ragioni". The cast overcame the musical problems handed out to them superbly, and the highest praise must be given to Paolo Montarsolo, Maria Minetto, Adriana Martino, Virgilio Carbonari, Teodoro Rovetta, Ezio de Giorgi, Nello Romanato, and Giorgio Giorgetti for their efforts, as well as to the conductor, Piero Santi.

A splendid performance of "Rigoletto" was given in between the contemporary works, with as good a cast as can be found in Italy today. The protagonist was Ettore Bastianini, who was a revelation both vocally and histrionically. He personified the tragic figure of the hunchback with all the necessary sincerity and pathos. The Duke was sung by Alfredo Krauss, Spanish tenor, who sailed through the vocal difficulties of the role with ease. He also included the usually omitted cabaletta in Act Two. The Gilda of Renata Scotto was charming and delightfully sung with warmth and feeling. The inclusion of Ivor Vinco and Fiorenza Cossotto, two of Italy's leading young singers, as Sparafucile and Maddalena, added luster to the performance. The conductor, Franco Mannino, did not seem fully familiar with the traditional tempos in the first half of the score, but his last act had brilliance.

Bergamo gave lovers of Russian music a production of Mussorgsky's "Khovanchina", with Nicola Rossi-Lemeni powerfully portraying the role

of Prince Ivan Kovansky. There was also fine singing and acting from Augusto Vicenti as Andrea, Angelo Lo Forese as Basil Golizin, and Giulio Fioravanti as Shiaklovitt. The Martha was Fedora Barbieri, and Emma Marina was Cucchio. The vocal honors of this production however went to Ivor Vinco as Dosideo, who once more proved that he is rapidly moving up to the top rank of Italian basses. Franco Ricciardi gave an excellent characterization to the role of the scribe. Franco Capuana conducted.

This year's Donizetti revival was the composer's second opera, "L'Ajo nell Imbarazzo", written when he was

still in his early twenties. The music is brilliant and has a crystalline sparkle more reminiscent of Rossini than Donizetti. The score is full of witty recitatives, melodious duets and arias. This work does not have the maturity and musical value of "Anna Bolena", "Rita", and "Maria Stuarda", but it certainly shows natural invention and talent. A young, completely unknown soprano, Jolanda Meneguzzi, learned the soprano role in four days and successfully took over both performances vacated by Dora Gatta because of illness. Renato Capocchi was hilariously comic as the tutor. The two sons, Enrico and Pipetto, were well sung and acted by Salvatore Gioia and Danilo Cestari, tenors. Guido Mazzini was the Marchese, and an American mezzo-soprano, Genia Las, was an excellent Leonarda. Adolfo Camozzo carefully guided the orchestra in this excellent performance.

leave one more puzzled than before.

Roldand Kayn, for instance, writes about his "Aggregates" for orchestra: "Instead of single tones we have the 'tone mixture' (created by the summation of micro-intervals). The tone mixtures vary according to the tone-beginnings and endings of the various component parts, ranging from a single frequency to multiple complexes (aggregates). The frequency range runs from 41 to 2792 and is divided into seven frequency sections, each of 21 frequencies, which are again articulated in 19 three-tone mixtures per section. The work is based on several variable groups of time-fields and sound-levels, which take on ever-new tempi through the changing number of their impulses."

Unfortunately, Herr Kayn's "Aggregates" sounded as confused and uninspired as his description of them, producing unnecessarily unpleasant, meaningless sounds that gave the impression of a total lack of coherence.

### Music Is Left to Chance

The futility of this example of "total organization of the musical material", and of others like it, was matched if not surpassed by the pieces based on "aleatonic" principles, one of the newest musical fashions. Here much is left to chance and to the momentary whim of the performer ("alea" meaning the throw of the dice). The young English composer Cornelius Cardew wrote in the program note to his "Two Books of Study for Pianists" (two pianos, four hands): "The spontaneity of the performance depends on remembering the decisions that were made while practicing the pieces. The actuality of a performance may, however, evoke new, different decisions; at this moment the spontaneity would be genuine".

As the composer and a second pianist plodded through this seemingly endless music, all of which sounded exactly alike, one was forced to ponder on the enormous gulf separating theory and practice, and on the danger of taking the letter for the spirit. Little flecks of sound were followed by long silences and occasional wild outbursts signifying nothing. Even the long-suffering Darmstadt audience, inured to all manner

## Darmstadt New Music Series Draws Critical Disfavor

By EVERETT HELM

Darmstadt, Germany.—As in past years, the most modern of modern composers assembled for two weeks in Darmstadt to participate in the 12-tone marathon that is the "Darmstadt Holiday Courses for New Music". Many of the great names of the avant garde were represented in person: Karlheinz Stockhausen, Luigi Nono, Henri Pousseur, Luciano Berio, and others.

In their wake followed a numerous entourage of still younger students who came to get the latest word on current musical fashions. To that end courses in composition were given by Nono, Pousseur, Stockhausen and Wolfgang Fortner; in singing by Angeliese Kupper; in piano by David Tudor and Hans Leygraf; and in flute by the fabulous Severino Gazzelloni of Rome, who is surely one of the great flutists of our time.

The courses of instruction are concerned exclusively with modern music—particularly with serial music of the post-Webern, pointillistic persua-

sion. Schönberg is considered "old hat" and rather hopelessly romantic, and only those works of Stravinsky are tolerated that employ serial devices. Nobody appears to be disturbed by the fact that Webern's style is already to be found in certain works of Schönberg and that Stravinsky, even when writing serially constructed music, continues to sound very much like the Stravinsky of the despised "neo-classical" period.

This is, indeed, the quarrel that a great many musicians have with latter-day developments in Darmstadt—namely, that style and technique are evaluated as primary elements, to the detriment (even to the exclusion) of content. A composition based on formulas, square roots and slide-rule calculations is considered automatically to be superior to one that is freely conceived, without benefit of mathematical justifications.

Such an approach is unfortunate, tending, as it does, to substitute seeing for hearing. To know what the composer is aiming at, it is necessary to study his program notes, which often

A scene from Donizetti's early opera "L'Ajo nell Imbarazzo" performed in Bergamo, Italy. From left to right: Danilo Cestari, Genia Las, and Renato Capocchi



Foto Wells

## International Report

### Darmstadt

(Continued from page 9)  
and sorts of "advanced" music, became manifestly impatient with this piece.

On the other hand, the Belgian composer Henri Pousseur's "Rhymes" for "various sonorous sources" testified to the fact that a very advanced idiom can produce significant results. Here the orchestra was divided into separate groups, two of which were placed at the rear of the hall. The live music thus produced was supplemented by electronic sounds emanating from many loudspeakers scattered throughout the auditorium. The result was strange, new and decidedly compelling, representing the best synthesis so far of electronic and orchestral music.

A "composition studio" of music written for instruments and tape recorders gave the audience an insight into the as yet unexploited possibilities of electronic music. In Luciano Berio's "Homage to Joyce" the remarkable soprano Cathy Berberian spoke and recited portions of "Ulys-

ses" against an electronic background. In Roman Haubenstock-Ramati's "Interpolation" ("Mobile for Flute"), the soloist Severino Gazzelloni played duets with his own pre-recording on tape.

John Cage's "Aria for Mezzo-soprano and Fontana Mix" proved to be most amusing in a surrealist way. Against a background of roars, isolated words and phrases coming from loudspeakers in various parts of the hall, the soloist (again Miss Berberian) emitted little yelps, cries and coughs and sang in five languages in various styles, from coloratura to "dirty" jazz. Mauricio Kagel (Argentine) contributed an inordinately boring piece for piano, percussion and two tapes, in which he copied many of Cage's "prepared piano" tricks without achieving any of Cage's wit.

There is no limit of this kind of newness. The only question is: To what avail? This, indeed, might be asked in connection with a great deal of the music heard at this year's "Holiday Courses for New Music", which appear to be reaching the point of diminishing artistic returns.

## Strauss Memorial Concert Featured at Berlin Fete

By H. H. STUCKENSCHMIDT

Berlin.—Karl Böhm was the right man to conduct the Richard Strauss Memorial Concert of the Berlin Philharmonic. He is a masterly interpreter of a musical language that retains much of its freshness today. Whether the "Symphonia Domestica" is the best propaganda for Strauss is open to question. "Tod und Verklärung" has a pair of grandiose moments, but it seems to me to be unjustly preferred to "Ein Heldenleben" and "Also Sprach Zarathustra". The Hölderlin Hymns, however, sung with warmest dedication by Elisabeth Grümmer, are among the works in which Strauss overestimated his powers, under literary stimulation.

Karlheinz Stockhausen presented works of the past eight years at a concert. The "Kreuzspiel" (1951) and the "Zeitmassen" (1956) were combined with piano pieces and percussion works. Stockhausen's piano music uses great variations of dynamics and tonal levels which belong to the pointillist system of esthetics and lead to musical atomization. Isolated tones at extremes of the range, dissonant chords made up of close intervals and tone clusters lead to over-tension. Since he largely renounces themes and motives, repetitions and variations, his music lacks what we call form. And the much-vaunted "structure" that takes its place can only seldom be grasped by the ear.

To this esthetics of renunciation of the formal principle belongs the aleatonic method invented by John Cage—the introduction of chance into the act of creation and performance. This approach dominates in Stockhausen's "Cycle for Percussion", which is very pretty as sheer sound, and the "Refrain for Three Players". This piece combines the piano, celesta, and several percussion instruments in a kaleidoscope of sound whose figures reveal a definite plan of organization.

Two whole hours of this sort of

music destroys its power to shock and to excite us. From the resulting wastes of grey sound, the tonal glissandos which are necessitated by the nature of the keyboard instruments stand out as colorful islands. Otherwise this heaping up of exoticism turns into monotony.

Stockhausen's purely experimental music, which is undeniably endowed with a genuinely teutonic seriousness, has unfortunately not led to any notable results in the eight years of its existence.

His performers were virtuosos—the pianist David Tudor; the wind players of the Cologne Radio; and, the star of the evening, young Christoph Kaskel. The prodigies that he achieved with his arsenal of percussion left us all breathless.

From the Hamburg Radio came the Symphony and the Chamber Speaking Chorus of Zürich, under the

direction of Hans Schmidt-Isserstedt. There were two premieres. André Jolivet's Symphony No. 2 offers further confirmation of the serious nature of this personality of Jeune France. His tonal language reveals the influence of oriental cultures and hovers in a strange tonal twilight, free in harmony and polyphony, but held firm by an often rigid, monotonous rhythm. The slow movement is a stately lament; the finale a heavily orchestrated Hymn with a beautiful middle section.

G. F. Malipiero, the grand old man of the Italian pioneers of 1912, wrestles with an orchestral language that is dry and too full of sequences in his "Macbeth" Prologue until the death scene brings a burst of sweeping melody. Josef Metternich sang the vocal part with intelligence and true bel canto style.

### Vogel's "Arpiade" Praised

Thank God, there is still humor in music. Wladimir Vogel's "Arpiade" has let in fresh air, ever since its premiere in 1956 at the Baden-Baden ISCM Festival. He has set verse by Hans Arp for speaking chorus, soprano, and the chamber ensemble used by Schönberg in "Pierrot Lunaire" in virtuosic fashion. The music shapes the verse, forming a playful background, and it outweighs tons of so-called serious music with its feathery charm.

And Boris Blacher (who is, like Vogel, a Russian-German) has made a jolly masterpiece of musical economy out of Gregor von Rezzori's "Gesängen des Seeräubers O'Rourke und seiner Geliebten Sally Brown". A couple of soloists, a speaking chorus, and a large jazz ensemble narrate, recite, sing, and illustrate the tragic grotesquerie of the shipwrecked people who end their licentious days on a barren polar island.

Brecht and Walter Mehring are the spiritual godfathers of this snobbishly witty text. Jazz and parodies of 12-tone music and vocal styles are blended in this always deftly allusive, marvelously compact, and intentionally sparse music.

Heidemarie Hatheyer sang and interpreted the role of Sally with exactly the right elusive blend of ardor and sluttish brutality. Her brilliant performance overshadowed those of Hans Herbert Fiedler (O'Rourke) and Wilhelm Borchert (Speaker). The two beautiful soprano voices were heard—those of Eva-Maria Rogner,

for the Vogel work, and of Dorothea Förster-Georgi for the instrumentally treated vocal part in the Blacher score. Hans Schmidt-Isserstedt showed his masterly versatility on these two so dissimilar evenings. He was as effective a champion of Jolivet and Malipiero as of the lighter genre of these humorous works.

Silvia Kind, an intense and passionately musical harsichordist from Switzerland, gave a concert in the newly installed Eichengalerie of the Charlottenburg Castle. She played beautifully, as did the flutist Aurel Nicolet. Too bad that the novelty of the program, a world premiere, was so weak as music. Eugene Weigel's "Concerto Festivo" is an unimpressive concoction of sloppy neo-classicism and watered "Wozzeck". Peter Mieg's "Two Miniatures", two pieces in playfully bitonal Biedermeier style, highly reminiscent of Poulenc, were a small consolation.

Under Mathieu Lange, the world premiere of a childhood symphony by Mendelssohn and the early "Missa di Gloria" of Puccini were heard. The latter was superbly sung by the Singakademie, with Heinz Hoppe as tenor soloist.

It is too bad that Kalman's pretty "Csardasfürstin" was not given on a real stage, instead of being turned into an arena-show in the Deutschlandhalle especially since the cast boasted such good singers as Sari Barabas and Franz Klarwein. Their voices were so distorted by the microphones as to be scarcely recognizable. Hans Carste and Wolf Völker should not feel proud to have associated themselves with such a production.

### Paumgartner Appointed Head of Salzburg Fete

Salzburg.—The management board of the Salzburg Festival has appointed Bernhard Paumgartner as the new President of the Salzburg Festival. Mr. Paumgartner is a conductor and musicologist who has been long noted for his conducting of the Salzburg Mozarteum Orchestra. He has headed the Mozarteum since 1917 and saw this institution raised to the rank of a state academy of music in 1953.

### Beethoven Hall Opened at Bonn

Bonn, Germany.—Beethoven's "Consecration of the House" Overture opened the dedication ceremonies of the new Beethoven Hall built in Bonn and the banks of the Rhine River. President Theodore Heuss spoke at the ceremonies, and Wilhelm Daniels, Bonn's Lord Mayor, announced the establishment of a Beethoven Prize of \$1,250 to be awarded at the biennial Beethoven festival for a significant new musical work.

### Primus To Direct Liberian Arts Center

Monrovia, Liberia.—Pearl Primus, American dancer and anthropologist, has been appointed by the government of Liberia as the director of a performing-arts center which will be set up in Monrovia, capital city of Liberia. The arts center will operate in connection with the University of Liberia. Miss Primus has danced in Liberia, as well as other African countries, and has studied native cultures under a Rosenwald Fellowship. Part of the new center's activities will be the preservation of the native dance and other arts.



The annual United Nations Day concert, held on Oct. 24 at UN headquarters, was played by the New York Philharmonic, under the direction of Eleazar de Carvalho. Conductor and soloists are shown above, left to right: Mr. de Carvalho; Robert Casadesu, heard in Franck's Symphonic Variations; and the vocal soloists in the final movement of Beethoven's Ninth Symphony—Maureen Forrester, Kim Borg, Elisabeth Schwarzkopf, and Jan Peerce. The chorus was that of the Schola Cantorum



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## Artists and Management

### Eastman Boomer Opens Own Management Office

Eastman Boomer announced the establishment of his new managerial business as of Nov. 1, with headquarters at 119 West 57th Street in



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New York City. Artists and attractions on Mr. Boomer's list will be announced at a later date.

Since 1935 Mr. Boomer has been active in the concert business. In 1950 he joined the firm of Giesen & Boomer and, until his recent resignation, served as vice-president in charge of special attractions.

### National Artists Add Cellist, Duo

National Artists Corporation has recently signed Bernard Michelin, cellist, and the husband-and-wife team of Eileen Flissler, pianist, and Aaron Rosand, violinist.

Mr. Michelin has toured the United States, Europe, Africa, and the Orient with great success. He has played under such eminent conductors as Munch, Paray, Kleiber, and Busch.

Miss Flissler and Mr. Rosand will give a series of joint recitals devoted to sonatas and other music for violin and piano.

### Morris Agency Signs Three Groups

A trio of concert attractions have been added to the roster of the William Morris Agency's concert department: The Little Orchestra Society, The Karlsrud Chorale, and George Tapps in "Born to Dance".

The Little Orchestra Society, under the baton of Thomas Scherman,



Thomas Scherman

Edmond Karlsrud

has just begun its 13th season in New York City after a triumphant tour of the Orient under the auspices of the American National Theatre and Academy and the Eisenhower Cultural Exchange Program. Berlioz's "L'Enfance Du Christ" and Handel's "Judas Maccabaeus" will be presented on the 1960-61 tour, which, in addition to the orchestra, will feature a 36 voice choir and four outstanding

soloists. Both the Handel and Berlioz works will be performed at Carnegie Hall this December.

The Karlsrud Chorale features a varied program including operatic scenes, German lieder and other art songs as well as Broadway show tunes and folk songs. The 14 men in the ensemble are augmented by vocalists, including bass-baritone Edmond Karlsrud, the group's founder. Charles Touchette is the accompanist-arranger.

George Tapps's "Born to Dance" is described as "a cavalcade of dance", with a company of five dancers, a soloist and an instrumental group. In addition to having performed for three presidents, he also has given a command performance for Queen Elizabeth II.

### Alexander Uninsky Joins Cosmetto

Alexander Uninsky, pianist, has signed a managerial contract with Cosmetto Artist Management for the season of 1960-61.

Since his American debut in 1943, Mr. Uninsky has played many concerts on four continents and his appearances in America, with leading symphonies and in concert, have established him as one of the ranking pianists today.

Mr. Uninsky is currently concertizing in this country and leaves for European engagements in December.



Alexander Uninsky

### Boehm To Conduct Metropolitan Tristan

Karl Boehm will conduct "Tristan und Isolde" at the Metropolitan Opera this season, Rudolf Bing, general manager, announced. Mr. Boehm replaces Otto Klemperer who was released from his commitment to the Metropolitan for this season at his own request, on advice of his physicians. Mr. Boehm has made himself available by withdrawing from a number of European engagements in order to come to the United States four weeks before his originally scheduled arrival. The new production of "Tristan und Isolde" will have its first performance at the Metropolitan on Dec. 18.

### Correction

On page 10 of the Nov. 1 issue of MUSICAL AMERICA Elisabeth Schwarzkopf was erroneously listed as embarking on a six-week tour of the United States. This should have read that Miss Schwarzkopf is beginning her sixth tour of the United States. Miss Schwarzkopf is managed by Colbert-LaBerge Management.

### G. De Koos To Visit United States

G. De Koos, veteran Dutch impresario whose concert management is based in The Hague, will visit New York City from Nov. 29 to Dec. 15, staying at the Great Northern Hotel.

## New Artists and Ensembles Signed by Columbia

### Schang Division Adds Merrill

Robert Merrill, leading baritone of the Metropolitan Opera, has signed a management contract with the Schang, Doulens, and Wright Division of Columbia Artists Management, beginning June 1960.



Robert Merrill

Malcolm Frager

In joining his new management, it was disclosed that Mr. Merrill would be available for his first summer tour in several seasons, beginning June 15, when he will be booked for festivals, stadiums, and out-of-door opera performances.

Mr. Merrill, who made his first seasonal appearance with the Metropolitan Opera as Escamillo in Carmen Oct. 31, will be heard during the season as Germont, Amonasro, Valentin, Tonio and Iago. He will be soloist with the New York Philharmonic Society on April 7, 8, 9, and 10 in a presentation of Bloch's "Sacred Service".

### Icelandic Singers To Return

The Icelandic Singers are returning to the United States next season for their first visit since their tour in 1946. Their return is sponsored by the Schang, Doulens and Wright Division of Columbia Artists Management, and their tour will take place in October and November 1960.

The group is once more under the direction of Sigurdur Thordarson and will offer Gudmundur Jonsson as special soloist.

There are 36 members in the ensemble, which only recently has completed another successful tour of continental Europe. The programs embrace not only original works of Icelandic composers, but work of Beethoven and Schubert and a special group of familiar songs in English.

### Concertgebouw Plans Second Tour

The Concertgebouw Orchestra of Amsterdam will return to the United States for its second tour, in the forthcoming 1960-61 season. Under the leadership of Eugen Jochum and Bernard Haitink, the orchestra will play a series of coast-to-coast engagements during April and May 1961.

The orchestra's only previous United States visit was in the 1954-55 season when, under the leadership of the late Eduard van Beinum and of Rafael Kubelik, it played in over 55 United States and Canadian cities.

The Judson, O'Neill and Judd Division of Columbia Artists Management will be in charge of the tour.

### JOJ To Manage Frager in 1960-61

Malcolm Frager, young American pianist, has signed a management contract with the Judson, O'Neill and Judd Division of Columbia Artists Management for the 1960-61 season. Mr. Frager, competing against 63 other pianists, last month won the coveted Leventritt Award. In addition to a \$1,000 cash prize, the Award provides guest appearances with the New York Philharmonic, Buffalo,

Cleveland, Denver, Detroit and Pittsburgh orchestras. On Oct. 25, last, the St. Louis Symphony's 80th season was begun with Mr. Frager playing the Second Concerto of Prokofiev, the work with which he won the Leventritt competition.

Also winner of the Prix d'Excellence, Fontainebleau (1952) and the Michaels Memorial Music Award, Chicago (1956), he appeared in recital throughout Switzerland and Germany after being awarded first prize at the International Piano Competition, Geneva (1955).

### Entremont, Sarfaty Join Mertens

Philippe Entremont, young French pianist, and Regina Sarfaty, 22-year-old mezzo-soprano of Rochester, N. Y., have signed management contracts with Andre Mertens, vice-president of Columbia Artists Management, beginning with the 1960-61 season.



Regina Sarfaty

Philippe Entremont

Although only 25 years old, Mr. Entremont has been touring in the United States for the past six seasons and in Europe for the past seven. He has also toured twice throughout South America and three times in Africa. This coming March he will perform in Australia at the first Adelaide Festival and in many cities "down under". Since 1958 he has been an exclusive recording artist for Columbia Records.

Among Mr. Entremont's engagements in the United States this season are appearances with the New York Philharmonic on Feb. 4, 5, 6, and 7, and as guest artist with the National Symphony in Washington, D. C., and on tour. His schedule of over 70 North American engagements includes recitals in many key cities. Next season he will be available here from Jan. 15 to April 1, 1961.

A scholarship student at the Juilliard School of Music, Miss Sarfaty graduated from there in 1957. She first came to the attention of New York critics through her performances in the Juilliard productions of "Idomeneo", "Pantalone" and "The Wife of Martin Guerre".

During the summers of 1954-56 she appeared at Tanglewood in "Gianni Schicchi", Lukas Foss's "Griffelkin", and Aaron Copland's "The Tender Land". She also was soloist with the Boston Symphony there. In 1957, she won a Naumburg Award resulting in her New York recital debut. She has appeared with the NBC opera on tour and on television. With the enterprising Santa Fe Opera she has performed in a number of unusual works, including the world premiere of Carlisle Floyd's "Wuthering Heights".

Her New York City Opera debut took place in the fall of 1958.

Other highlights include performances with the American Opera Society, the Washington Opera Society, and the Chicago Symphony. With the New York Philharmonic she will appear next April in Pergolesi's "Stabat Mater".



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# OPERA at the Metropolitan

(Continued from page 3)

derstand scarcely a word he said or sang.

The role of Lescaut was in the capable hands of Ralph Herbert, who made the rascal a vivid personality, even if he sang too roughly. The veteran Alessio De Paolis was a delightful Guillot, and George Cehanovsky, with wispy tones, nevertheless made De Brétigny a real character.

Zachary Solov's ballet for the *Cours la Reine* scene is one of the best he has done—wholly free from the fussiness with which he sometimes spoils his ideas. And the admirable soloists were recruited from the Metropolitan Opera Ballet—Nancy King, Lolita San Miguel, and Donald Martin. Miss King is developing apace in style and presence, and Mr. Martin is one of the few real dancers nobles about, these days.

Jean Morel conducted "Manon" for the first time at the Metropolitan, and revealed complete familiarity with its very special style and far from easy musical detail. Mr. Morel can be maddeningly dry and pedantic on occasion, but this time he gave us a glowing performance. —R. S.

## Tosca

Oct. 29.—The season's first "Tosca" was a rip-roaring performance in the grand manner that kept the audience on the edge of its seats all evening. Zinka Milanov had vocal troubles, but she made the second act really thrilling, and every now and then (as in the "Vissi d'arte") gave us a reminder of her singing in its full flower.

That ever-diligent artist Leonard Warren has added new dark and savage tones to his portrait of Scarpia. In a less melodramatic atmosphere it would have been overdone, but at this performance it was just right. The brutality of his approach to Tosca and his ruthlessness towards Angelotti and Cavaradossi were unforgettably conveyed. And his voice was glorious as ever.

Eugenio Fernandi is still a crude actor and anything but a romantic vision, but he sang with passion and power and a winning sincerity. Others in familiar roles were Norman Scott, as Angelotti; Lawrence Davidson, as the Sacristan; Paul Franke, as Spoletta; and Osie Hawkins, as Sciarone.

New to the cast (in the role of the failer) was Roald Reiten, a first-rate singer and actor who has made such a good impression in the minor roles to which he has been assigned that he deserves a chance at something bigger.

Dimitri Mitropoulos had suffered a severe heart attack only two days after his last appearance at the Metropolitan, conducting "Tosca", on last Jan. 21. At this, his first New York appearance since then, he was given a heartfelt welcome that showed how loyal and affectionate his public is. His conducting was not as vehement as formerly, but all the better for it.

—R. S.

## Le Nozze di Figaro

Oct. 30.—High hopes had been cherished for the Metropolitan Opera's new production of "Le Nozze di Figaro", which had its first per-

formance on Oct. 30, as a benefit for the Metropolitan Opera Guild. If they were only partially fulfilled, there was no question that a new setting was sadly needed and that the general freshening process which an opera undergoes in being entirely redone resulted in a lively performance. We should thank Mrs. John D. Rockefeller, Jr., for making it possible.

Oliver Messel had designed the sets and costumes, and (like every other element in this production) they were highly competent, if not really distinguished. The garden scene was charming. Here he achieved a sense of genuine objects and space with means that were functional. But the room of Act I was a huge, nondescript affair with some seedy-looking pots and pails and brooms in a corner and an impossible shelf about 30 feet high decked with even more impossible pottery. Everything looked as if it were, or actually was, painted. Acts II and III were also "easel sets", and the all-important doors of the Countess' boudoir gave signs of being about to cause trouble very shortly.

The costumes were pretty, especially the Countess' dress in Act III, but, compared with real works of art, such as Eugene Berman's "Don Giovanni" costumes, they could not be called beautiful. Mr. Messel's ballet settings which we have seen here were far more impressive than his "Figaro" designs. He seems more at home in ballet than in opera.

Even less at home in opera, at least in Mozart, was Cyril Ritchard, who had staged this classic masterpiece in a broad, almost Broadwayish style that clashed with the music and was wholly out of keeping with the Beaumarchais-da Ponte libretto, which is high, not low, comedy. Mr. Ritchard is himself a brilliant comedian and a very musical man, but he has gone wrong completely and (oddly enough) in a naive way in this production.

No sooner do Figaro and Susanna describe the summons of their master and mistress than they dash to the chair and enact a sleepy awakening and bell-pulling. A line hung with frilly underclothes dominates the first act set and, of course, has to be let down and fiddled with, when our attention should be centered on the

music. The peasants' chorus in Act I is ruined by a sort of football rush, engineered with semaphoric signals from Figaro. The Countess flirts with Churubino more in the style of a chambermaid than a noblewoman; and she is called upon to fidget with a quill pen in the midst of one of her most beautiful arias. Don Bartolo whistles like a street urchin.

I could go on heaping up instances of the crudity of this staging, but the point is sufficiently clear. Mr. Ritchard should tone it down immediately.

Erich Leinsdorf's conducting was far more satisfactory, but neat and technically admirable as it was, it did not reveal the warm humanity and exquisite musical sensibility of this divine music as have the interpretations of Stiedry, Walter, and other profounder Mozartians at the Metropolitan.

Two of the leading singers in the cast made their debuts with the company in this performance. Elisabeth Soederstroem was a delightful Susanna in every respect. Her bright, flexible voice was always dependable and she proved to be a resourceful actress. One of the most impressive indications of her artistry was the fact that her singing in the ensembles was just as finished as it was in her solo arias. Her Italian, if not crystalline, was rhythmically organized in its accents. Miss Soederstroem should be just as attractive (perhaps even more so) in Verdi, Puccini, and Strauss roles.

Kim Borg, who sang the role of Count Almaviva, will unquestionably do himself greater honor in other roles. He had vigor and assurance, of course, but his singing and acting lacked the elegance, the polish, and the subtlety so necessary to this music. And Mr. Ritchard kept him striding all over the stage in his great aria in Act III, in a manner that would have killed any finer dramatic nuances, in any case. His Italian, too, was all but unintelligible.

Teresa Stratas and Joan Wall, who had made their debuts with the company in "Manon" earlier in the week, sang the music of the two Peasant Girls prettily, if too lightly.

Charles Kullman took the role of Don Basilio for the first time at the Metropolitan, and I am sorry to say



Louis Melancon

## Cornell MacNeil as Tonio

that this excellent actor and experienced artist sang so hoarsely and loudly that he spoiled every ensemble in which he took part! Whether he was suffering from a cold, or had to sing out to be sure of control, or had been told to do so, he should by all means cut down his voice to nothing in future performances rather than half-shout the part.

Neither Lisa Della Casa nor Mildred Miller were quite at their silken best, vocally, but one could not quarrel with so winning a Countess and Cherubino, both Mozartian to their fingertips. Cesare Siepi's Figaro is most winning in its elan and Mediterranean lightheartedness. His voice, a shade gritty at first, smoothened as the evening progressed. There is no need to recapitulate the excellences of Regina Resnik's Marcellina or of Ezio Flagello's Don Bartolo. Gabor Carelli was a comical Don Curzio (and the horsing was Mr. Ritchard's doing, not his). And the same was true of Lawrence Davidson's Antonio. As Barbarina, Mildred Allen sang her "Pin" aria and other music beautifully.

John Butler's choreography for the festivities in the Great Hall is fussy, vulgar, and out of style, but the ballet danced it admirably.

And last, but not least, let me end this review on a note of praise. For the secco recitatives a harpsichord was used! And it was played by Jan Behr, who knew what he was doing. Now, if Mr. Leinsdorf will reduce the orchestra to Mozartian proportions, we shall all be happy.

—Robert Sabin

## Cavalleria Rusticana And Pagliacci

Oct. 31, 2:00.—Giulietta Simionato gave such an incandescent performance as Santuzza on this afternoon that she seemed to inspire her colleagues into giving one of the finest presentations "Cavalleria Rusticana" has had at the Metropolitan in many years. Having triumphed on opening night as Azucena, in her debut at the opera house, Miss Simionato added this characterization to reinforce her status as a remarkable singer and actress.

As a mezzo-soprano, she was able to cope easily with a role that is vocally treacherous for most sopranos, yet the voice soared brilliantly and securely into the upper register when necessary. She could



Louis Melancon

Act III, Scene 1 of the new production of "Le Nozze di Figaro". In foreground, left to right: Lisa Della Casa, as the Countess; Kim Borg, as the Count; Elisabeth Soederstroem, as Susanna; Cesare Siepi, as Figaro; Mildred Miller, as Cherubino; Lawrence Davidson, as Antonio



color the voice in hundreds of ways, making it rich, penetrating, dark, or glowing. All this color and vocal beauty served to project the intense emotions that grip Santuzza in this tragic and violent melodrama. If in appearance Miss Simionato seemed a little too well groomed, her inner feelings were vividly realized in a few poignant gestures or such breath-taking moments as when she was dragged across the stage on her knees clinging to Turiddu.

Like Miss Simionato, both Jan Pearce, as Turiddu, and Water Cassel, as Alfio, were singing their roles at the Metropolitan for the first time. The tenor sang with his accustomed fervor, knowledge of Italian operatic style, and vocal security. Mr. Cassel created a fine burly character as the wagoner, using his excellent voice with gusto. Rosalind Elias was a flirtatious, sensuous-sounding Lola, and Thelma Votipka was the epitome of the stolid, patient, long-suffering Lucia.

The newcomers to the "Pagliacci" cast were Cornell MacNeil, as Tonio, and Dimiter Uzunov, as Canio. Mr. MacNeil started the opera off with a performance of the Prologue that virtually raised the roof. His big voice filled the house with such fresh, voluminous sounds, that deafening applause and cheers erupted from the audience after the final note. In the rest of the opera, the baritone was a properly foolish, vindictive clown, lacking some of the sinister quality the character might have. Mr. Uzunov's Canio was a creditable figure, even in the crudely melodramatic moments of "Vesti la giubba". His voice had a sturdy, even brilliant quality at times, although it was not as fine-grained as it might be.

Lucine Amara's Nedda was frequently lovely, vocally, throughout the opera, particularly in the Ballatella. At times she seemed to be sparing in the use of her full voice. Mario Sereni was an ardent Silvio, singing with passion and finesse. Charles Anthony was a bouncing, lively Beppe, who sang his Serenade handsomely.

Making his debut at the Metropolitan was the conductor for both operas, Nino Verchi. He phrased the lyric elements of the scores with great care, even to the point of sentimentality, but this very care kept them from sounding routine. When

Mr. Verchi feels more at home with the orchestra and can give more drive or momentum to the music, he should become a valuable member of the conducting staff. —R. A. E.

### Carmen

Oct. 31.—The first performance of the season of Bizet's opera owed its excellence and many excitements to Jean Madeira, in the title role; William Olvis, in his first major role at the Metropolitan, as Don José; and Jean Morel, the conductor. The evening brought the debut with the company of Maria Nache, young Spanish soprano, as Micaëla. The occasion, finally, was a benefit sponsored by the Mizrahi Women's Organization.

Dark-skinned and black-haired, tall and slim, lithe in movement, Miss Madeira's Carmen was an extremely handsome gypsy. While there was an element of calculation in the characterization, here was a creature clearly given over to her senses—in her successive infatuations with Don José and Escamillo; her superstitious fear of the doom-laden cards; her false bravado in the face of death. Best of all, this was a vocally brilliant Carmen. Miss Madeira used her voice, at once solid and bright, to give a straight-forward account of the music, which was more effective than most highly colored interpretations.

Mr. Olvis made a young, good-looking, emotionally vulnerable, highly appealing Don José, whose rejection by Carmen erupted in the passionate scene of her death. The tenor's fresh voice poured forth effortlessly throughout the evening, and the only fault to find with his singing was in a failure to enunciate the words clearly.

Miss Nache seemed a pleasant enough singer, as that dramatic cipher Micaëla, exhibiting a sweet personality and an attractive lyric voice. There was no exceptional vocal beauty or stylistic finesse to indicate that she is superior to many of the company's lyric sopranos who sing lesser roles.

Robert Merrill's sturdy voice shone forth in Escamillo's music. Other parts were filled by such responsible and painstaking Metropolitan artists as Heidi Krall (Frasquita), Margaret Roggero (Mercedes), Clifford Harvuot (Morales), George Cehanovsky (Dancaire), Paul Franke (Remendado), and Louis Sgarro (Zuniga).

Mr. Morel, whose readings of the Bizet score in the past have suggested an impersonal efficiency, brought a resilience of mood and warmth of emotion to the opera which animated it from beginning to end and had much more vitality and interest than usual. Hans Busch has seen to it that Tyrone Guthrie's direction, however debatable, is still followed as spontaneously as possible. The ballet was headed by Lolita San Miguel and Donald Martin. —R. A. E.



Louis Melancon

In Act I of Bizet's "Carmen" at the Metropolitan are William Olvis (left), as Don José, and Jean Madeira (right), as Carmen

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# OPERA at the City Center

## La Bohème

Oct. 22.—At the third performance of "La Bohème", Flaviano Labo sang the role of Rodolfo for the first time with the New York City Opera. Basel Landia was the Musetta and Gianna Galli the Mimi. Mr. Labo sang with a fine lyric quality and moved about the stage with the ease of one familiar with the role. The restraint that seemed to hamper Miss Galli in the first performance of this opera a few weeks ago was not as much in evidence this time, and she sang with Mr. Labo the duet at the end of Act III with a touching simplicity. The rest of the cast was all in good form as was the orchestra under the able direction of Napoleone Annovazzi.

—R. L.

## The Mikado

Oct. 25.—This performance brought Herbert Handt's first Nanki-Poo and Paul Ukena's first Mikado. Mr. Handt displayed a small, lyric voice which was well suited to the wandering minstrel. His acting was wooden, but perhaps this was his first brush with Gilbert and Sullivan. Paul Ukena seemed totally at home with the role of the Mikado, which he acted and sang with assurance. The remainder of the cast—Norman Kelley, Herbert Beattie, Robert Kerns, Joy Clements, Anita Darian, Sophia Steffan, and Ruth Kobart—are all familiar to "Mikado" audiences in their various roles. Kurt Saffir's conducting was routine at best, and the overture nearly fell apart several times.

—J. A.

## Turandot

Oct. 27.—A capacity audience was present at City Center for Gertrude Ribla's first Turandot of the season. Miss Ribla did not succeed, either vocally or dramatically, in making the role of the Chinese princess a success. The voice is big in the middle register, but thins out alarmingly in the upper register. On this occasion, her voice sounded tired and pushed. It was evident that she was not capable of delivering this demanding role with the ease and authority that would make it a convincing interpretation. Elisabeth Carron's Liu had beautiful moments, especially the end of "Signor ascolta", but the voice was too small to be ideal for the part.

Flaviano Labo was an exciting Calaf. His even, handsome voice seemed perfectly at home in the role of the Prince and he earned a justified ovation from the audience. The remainder of the cast included John Macurdy, Chester Ludgin, Grant Williams, Keith Kaldenberg, Russell Christopher, Andrew Frierson, and Michael Arshansky. The orchestra played with a virtuosic quality which has been lacking on occasion this season and Julius Rudel has a fine grasp of the score.

—J. A.

## Così Fan Tutte

Oct. 28.—The season's third and final performance of this delectable production of Mozart's "Così Fan Tutte" under Julius Rudel featured a new Dorabella (Regina Sarfaty) and a new Despina (Barbara Meister).

Although it was their first appearance anywhere in these roles, both young ladies sang and acted as though

they played the maid and mistress every week.

Miss Sarfaty, already acclaimed for her singing in Stravinsky "Oedipus Rex", was thoroughly charming, both vocally and visually. Miss Meister was no less beguiling as the maid. Phyllis Curtin repeated her marvelous portrayal of Fiordiligi, and John Alexander, John Reardon and James Pease were again in wonderful form.

—W. L.

## Madama Butterfly

Oct. 30.—The final performance of the season of Puccini's "Madama Butterfly" had much to commend it. It was emotionally taut and tightly knit, and it was acted and sung by a capable cast of young singers.

Maria di Gerlando in the title role and Herbert Handt as Pinkerton sang the leads for the first time with the company. Both have pleasing voices and no little acting ability, and each brought a sympathetic understanding to the role. Of the two, Mr. Handt was, perhaps, more suitably cast as Pinkerton than Miss di Gerlando was as Butterfly, yet in the flower-strewing

scene with Suzuki the young soprano rose to the occasion and was both touching and convincing. Sophia Steffan, also singing her role for the first time at the City Center, was a most appealing Suzuki, vocally and histrionically. William Chapman's Sharpless was the best-etched characterization of the evening; the baritone, too, was in top vocal form. Emerson Buckley conducted.—R. K.

## Other Performances

On Oct. 31, Robert Rounseville appeared as Don José in Carmen in his first performance of the season. Norman Atkins sang his first Escamillo with the company, and Arnold Voketaitis sang his first Zuniga anywhere. On Oct. 23, Chester Ludgin sang his first Germont in "La Traviata" with the New York City Opera. On Oct. 25, Adele Leigh made her debut with the company, in the title role of "The Merry Widow". On Nov. 1, Elizabeth Carron and Richard Verreau appeared with the company as Mimi and Rodolfo in "La Bohème." Jacquelynne Moody and George del Monte were heard in their first Musetta and Benoit of the season.

## OTHER OPERA in New York

### American Opera Society Gives Duca d'Alba

Carnegie Hall, Oct. 20.—The advent of the high-fidelity LP record brought with it a feverish search for new, or at least unfamiliar, music to feed a vastly expanded and seemingly insatiable market. Old libraries, monasteries and museums were ransacked for anything and everything that might have even momentary interest for the new public, and the idea quickly spread to performers and organizations in the field of live music.

In general the movement was a laudable one, although it provided comforting assurance that few if any masterpieces have been languishing on dusty shelves the way most of the music of Bach did for some time. Some revivals have been most worthwhile; others have been a sheer waste of effort. Donizetti's opera "Il Duca d'Alba", revived for the Spoleto Festival last summer and presented with the same participants here under the auspices of the American Opera Society, falls somewhere between the poles.

"Il Duca d'Alba" was a product of Donizetti's mentally enfeebled old age and it was neither completed nor performed in his lifetime. The book, containing all of the worst clichés of 19th-century Italian opera, is by Scribe who, since the opera was never finished, did not scruple to sell the same bundle of paper, with appropriate revisions, to Verdi for his "I Vespri Siciliani". Completed by Matteo Salvi, the opera finally saw the light of day in Rome in 1882.

Thomas Schippers, conductor of the present version, has done some editing of his own, deleting some things and in one case restoring a section of the original omitted by Salvi. Since it is, after all, the work of a master craftsman, the opera cannot be judged a total loss. It contains some typically Donizettian

choral pieces of splendid power and vigor, which were expertly sung on this occasion by a chorus trained by Margaret Hillis. There also are some respectable ensemble pieces. The main weakness lies in the arias, which are in the composer's most careless improvisational style and thus lack much in profile. And the role of the orchestra is a perfunctory one.

The cast, all of whom were making their first appearances here, except for the American Louis Quilico, who sang the Duke, strove valiantly to bring their parts alive. Many observers thought the soprano, Ivana Tosini, was trying to sound like Maria Callas, and her voice did have some of the same metallic quality. Unfortunately, she revealed none of Miss Callas' temperament. The tenor, Renato Cioni, who sang the romantic lead, also had more brass than gold in his tone, and he seldom found it either possible or desirable to sing less than forte. The others were Wladimiro Ganzarelli, Vincenzo Siviero and Franco Ventriglia. —R. E.

### Tosca

Brooklyn Academy of Music, Oct. 23.—Salvatore Dell'Isola was given a night off from conducting the Broadway musical, "Flower Drum Song", to lead Puccini's "Tosca" for the Brooklyn Opera Company.

It was somewhat of a struggle. The conductor had a good set of principals: Frank Valentino as Scarpia, Giovanni Consiglio as Cavaradossi, and Rina Telli in the title part. But the orchestra was not endowed with strong string players, and Mr. Dell'Isola had to "pull" hard all night to get at the drama and tension in this score which, when it is well done, crackles with power and excitement.

There were stumbles all over the stage in the closing minutes of the first act, which made the climax more comic than dramatic. Carlo Tomaneli was a humorless Sacristan; Adrien La Chance was the menacing

Spoletta; and Frank Lombardo was an ineffective Angelotti. —W. L.

## The Barber of Seville

Brooklyn Academy of Music, Oct. 30.—The sixth production in the Brooklyn Opera Company's season of seven performances was Rossini's "The Barber of Seville".

With Theodore Gargiulo conducting, the cast included Lina Benelli as a pert Rosina, Vincent Siverio as Count Almaviva, Richard Torigi in the title part, and Salvatore Maccaloni and Jon Salvador in the comic roles of Dr. Bartolo and Don Basilio.

Mr. Torigi, remembered on Broadway for his long engagement in "Most Happy Fella", made a handsome Figaro. He sang well and his acting was relaxed and enjoyable. Vincent Siverio has a good voice but he was embarrassingly off-pitch several times during the first act.

The audience was especially appreciative of Mr. Baccaloni in the second act. —W. L.

## Amahl Singers To Tour For Fourth Year

For the fourth consecutive year, members of the original cast of Gian-Carlo Menotti's "Amahl and the Night Visitors" will tour the United States, appearing with local orchestras in the now-traditional Christmas opera. The group will return this season for the third consecutive time with the Detroit Symphony.

The tour is a result of an idea of David Aiken and Leon Lishner of the original cast and is booked by Lincoln Concert Attractions. Mr. Aiken, who sings King Melchior, is producer and manager of the tour, and Mr. Lishner, who sings King Balthazar, is co-producer. The first tour, in the season of 1956-57, covered only three cities. This year "Amahl" will tour 12 cities from Texas to Michigan.

The cast members, besides Mr. Aiken and Mr. Lishner, include Andrew McKinley, as the King Kaspar; Rosemary Kuhlmann, as the mother; and Kirk Jordan, as Amahl. The original Amahl was Billy McIver, whose young soprano voice had succumbed to the ravages of time at the ripe old age of 14.

The company tours in Mr. Aiken's own car and pulls a small trailer containing the set, costumes, props, etc. Three local dance students from each town visited perform the little peasant dance from copious notes sent months ahead.

In addition to this now annual tour, the group will perform the work over the NBC-TV network just before Christmas.

## Paterson Opera To Give Lucia

Paterson, N. J. — The highpoint of the Paterson Lyric Opera season for the coming year will be a complete performance of Donizetti's "Lucia di Lammermoor" on May 3, 1960. In addition to this production, scenes will be given from numerous other operas. The productions are under the direction of Armen Boyajian, who directs the performances from the piano.



**"THE** Miracle Worker", currently a theatrical success on Broadway, has a title that might easily apply to Walter Cassel, leading baritone of the Metropolitan Opera. For his versatility and ability to pinch-hit in emergencies might well be termed a miracle.

During the 1957-58 season at the Metropolitan, Mr. Cassel sang three of the most demanding roles in his repertoire during a 24-hour period. On a Friday evening he appeared as Scarpia in "Tosca". This he followed the next afternoon with Kurvenal in "Tristan und Isolde", and then, that same evening, he replaced an indisposed colleague as Jokanaan in "Salome".

This triple-deck assignment caused one New York critic to comment that "Mr. Cassel, rather than seeming taxed by his rendition of Scarpia on Friday, and Kurvenal on Saturday afternoon, sang the role of Jokanaan as though he had been occupied by nothing more difficult than "Sweet Georgia Brown".

This was not the first time that Walter Cassel came through with flying colors in a difficult operatic situation. In the summer of 1957 while singing in the Havana Opera season, the Silvio of a "Pagliacci" performance was unable to appear. Cassel agreed to take the role. Then, Robert Merrill, the scheduled Tonio, also found himself unable to appear. Cassel, who had sung Tonio's Prologue many times, with

with a vigorous laugh, and an easy-going manner. Well known for his Scarpia, Kurvenal, Escamillo, Alfio, Rigoletto, and a dozen other roles, he describes himself as "just a Western boy", American-born and American-trained. Affable and down-to-earth, he hardly suggests the prototype of a leading operatic baritone. He is endowed with a marvelous sense of humor and a realistic attitude towards his profession.

As a youngster, his interest in music was first encouraged by his uncle, who presented him with a trumpet. Before he reached high school, Walter was playing professionally. However, he soon discovered an even more compelling means of expression—singing. After winning first prize in an Iowa state voice contest, he decided upon a singing career.

He found, though, that he had to combine vocal studies with earning a living. Many jobs followed, including sign painting, flour milling, playing dance band engagements, and singing on radio station WOW in Omaha. Lawrence Tibbett heard the young singer while in Omaha for a concert, gave him his first major encouragement in pursuing a vocal career, and urged him to try his luck in New York.

The baritone tells with great relish the story of how he first arrived in New York. A friend of his in Omaha arranged for him to travel as far as Newark on a cattle train—a five-day

Engagements also followed with the Philadelphia La Scala Opera, and companies in Pittsburgh, Cincinnati, New Orleans, Tulsa, Fort Worth, and San Antonio.

During his operetta engagements Cassel met and married the charming soprano Gail Manners. The Cassels have appeared together so often on the operatic stage, that one critic dubbed them the Lunt and Fontanne of opera. Mrs. Cassel is, of course, one of her husband's most enthusiastic fans. Following his famous feat of singing "Tosca", "Tristan", and "Salome" in less than 24 hours, she remarked, "Poor Walter! Stabbed as Scarpia, run through as Kurvenal, and beheaded as Jokanaan! These things never happen to tenors."

Cassel, who has always done his own make-up, undergoes a painstaking amount of research in building a faithful characterization of an operatic role. This involves seeking information on the morals, manners, and costumes of

## Walter Cassel . . .

The American Baritone's Career Has Been Marked by Unusual Feats of Versatility

By JOHN ARDOIN

his customary good nature agreed to take on this aria as well, if another baritone sang the balance of the part. This appearance in one-and-a-half roles led one member of the press to comment, "Which singer has the Tonio?"

One more instance of Cassel's resourcefulness occurred during a two-week opera season in Barcelona. There he appeared in three roles, in two different operas, in one night—a feat performed three times in a single week! The roles were Jokanaan in "Salome", and the Wanderer and the Abbe in Respighi's "Mary in Egypt".

Cassel is an imposing, husky Midwesterner,

trip. A set of coveralls protected his suit, and \$40 in cash was tucked in the sock of one shoe. The first thing he did in New York was to buy a ticket to the Metropolitan Opera, where he failed to endear himself to others in the family circle after his five days in the cattle train!

However, two days after his arrival, he was engaged for an NBC professional talent show. Engagements on other shows quickly followed. Eventually, he was featured in his own radio program over CBS. During World War II he made an extensive tour of army camps.

Especially noted for his convincing characterizations and stage appearance, Cassel claims that he learned the "horse sense" of acting from his light opera work. Prior to his debut at the Metropolitan, he had sung leading roles in "The New Moon", "The Vagabond King", "Rose Marie", and "The Great Waltz" around the country. On Broadway, he appeared in an extended run of "The Desert Song", which also toured coast-to-coast.

Then in 1943, he made what he calls his "unofficial official" debut at the Metropolitan. The management had asked him to learn the role of de Brétigny in Massenet's "Manon" and then later told him to forget it, as he would not be required for the part. However, fate decided differently. One afternoon about four o'clock, Cassel received a phone call to hurry to the Metropolitan to take over as de Brétigny in place of an indisposed colleague. Appearing in opera at the house for the first time, he wore an improvised costume, sang without benefit of orchestral or staging rehearsals. His knowledge of the stage paid big dividends at that performance.

Walter Cassel as Petruccio in Gianni's "The Taming of the Shrew"



Eugene Cook



Mr. Cassel and his wife, the soprano Gail Manners

the period involved, and pondering on the dilemma of the character. For example, as Rigoletto, Cassel concerned himself with the reasons for the jester's unhappiness, and the effect of his humpback on his walk.

If a character requires a beard, Cassel asks himself what the beard indicates—dandyism or disregard of personal vanity. The answer to this question will indicate, for example, how the character might stroke his beard. "In opera, in short", according to this baritone, "the artist must submerge himself in the role, and this happens successfully only after a great deal of thought and objective analysis."

One of the few singers to have sung leading roles with both the Metropolitan and the New York City Opera, Cassel opened his 1957-58 season at the City Center, taking the role of Horace Tabor in the New York premiere of Douglas Moore's "The Ballad Of Baby Doe". He created this role at its world premiere in 1956 at Central City, Colo., and he has since recorded the opera complete for MGM records.

That same season of 1957-58, Mr. and Mrs. Cassel sang Petruccio and Katharina in the New York stage premiere, with the City Opera, of Vittorio Giannini's opera "The Taming of the Shrew", and they toured the nation in the

(Continued on page 18)

# Personalities

**S. Hurok** received the rosette of an officer in the French Legion of Honor from Edouard Morot-Sir, cultural counselor of the French Embassy, on Nov. 6. Mr. Hurok was cited for his "Services to French culture", which this season include his sponsorship of the first American tour of the Lamoureux Orchestra of Paris.

**Rudolf Bing**, General Manager of the Metropolitan Opera, was decorated by the Austrian government with the Grand Silver Medal of Honor for services to the Republic of Austria. Mr. Bing was also recently the recipient of the Commander of the Order of Merit from the Italian government.

**Yehudi and Hephzibah Menuhin** were guests of Mayor Robert Wagner of New York City in a concert for the benefit of Young Audiences, Inc. The concert was held in the Mayor's home, Gracie Mansion.

**Eugene List** and **Carroll Glenn** were recently featured on the "Person-to-Person" television show. They were interviewed in their Manhattan apartment with their daughters, Rachel and Allison.

**Alexander Brailowsky** has recently signed a recording contract with Columbia Records. His first discs for Columbia will include Chopin's B minor Sonata and the complete Preludes and Waltzes.

**Hilde Gueden** will sing Sophie in the "Der Rosenkavalier" at the opening performance of next year's Salzburg Festival in the new Festival House. In addition, Miss Gueden will sing her first Pamina in "The Magic Flute", at Salzburg. She begins her 12-week tour of America on New Year's Eve, as soloist with the Philadelphia Orchestra at Hunter College.

**Jack Benny**, whose concert appearances with various American orchestras have done much to boost attendance and offset deficits, was given the Laurel Leaf Award of the American Composer's Alliance.

**Daniel Abrams** has just returned from a two-week tour in South America. The pianist played recitals, made several broadcast and television appearances, and appeared with the National Orchestra of Colombia in Bogotá.

**Giuseppe Arturo Alfidi**, young musical prodigy better known in this country as Joey Alfidi, recently returned from Europe, where he conducted a symphony orchestra in Antwerp, Belgium, played the world premiere of one of his own compositions, and was received in special audience by Pope John XXIII.

**Thea Dispeker**, general manager of the Little Orchestra Society, was awarded the Officer's Cross of the Order of Merit by the Federal Republic of Germany. The award was made for Miss Dispeker's initiative in organizing the German-American Festival of the Berlin Philharmonic.

**Jennie Tourel** was presented a Medallion of Honor for special services to the State of Israel. The award was presented by Mrs. Franklin Roosevelt.

**Nina Greco** is in Italy to sing leading soprano roles in Puccini's "Madama Butterfly", "La Bohème", and "Turandot" in Bologna, Bolzano, and Treviso.

**Irmgard Seefried's** new LP of lieder has received a first prize given in Argentina by a jury of music critics and experts of that country. The disk is issued by Deutsche Grammophon Gesellschaft.

**Margaret Tynes**, soprano, will appear as Carmen with the Montreal Opera House following engagements in London and Stockholm.

**Ann Schein** is currently on a European tour throughout Scandinavia, The Netherlands, and England. In January the pianist will be in Vienna to record the Rachmaninoff Piano Concerto No. 3, and the Chopin F minor Concerto. Her latest recording of the Four Scherzos of Chopin has recently been released by Kapp Records.

**Siegfried Landau**, conductor of the Brooklyn Philharmonia, is in Europe for conducting engagements in seven countries prior to the opening of the Philharmonia's season on Nov. 7.

**Antonio de Almeida**, conductor, musical director of the Portuguese Radio, will appear as guest conductor this fall in Lisbon, Bordeaux, Zurich, and London.

**Leonard Bernstein**, conductor, has accepted the post of honorary music consultant of the newly created Metropolitan Synagogue of New York.

**Robert Zeller**, conductor, made his symphonic debut in Scandinavia with a concert in Copenhagen on Sept. 10. Mr. Zeller was recently appointed conductor of the Grand Rapids (Mich.) Symphony.

**Tosy Spivakovsky** will record the Sibelius and Tchaikovsky Violin Concertos with the London Symphony for Everest Records.

**Barry Morell** sang the role of Lt. Pinkerton in the first "Madama Butterfly" of the season at the Metropolitan Opera.

**Carl Palangi** was among the many notables of the opera world at a party given by his teacher **Gualtiero Bartalini** during the current San Francisco Opera season. The party was given in honor

of Mr. and Mrs. Alexander F. Haas, noted music patrons of San Diego, and among the distinguished guests were their Highnesses the Maharajah and Maharanee of Giapur.

**Reginald Stewart** has returned to America after a tour of Europe where he appeared as guest conductor with leading orchestras, including the Orchestre de la Suisse Romande, London's Philharmonia, and the Scottish BBC Orchestra in Glasgow. Later in the season, he will appear in Town Hall as conductor and pianist.

**Julius Rudel** was honored at a brunch given for him by the Artist's Advisory Council of Chicago. The Council jointly sponsors a contest for an American opera with the New York City Opera, of which Mr. Rudel is general director.

**Harold Cone** has returned from an extensive tour of Mexico. The pianist was heard in recital and with several orchestras conducted by Ektay Ahn.

**Jean Sanders**, mezzo-soprano, was soloist with the San Antonio Symphony, following her performance as Carmen with the New York City Opera.

**The Albeneri Trio** has left on a European concert tour that will take them to Germany, Holland, England and Italy. The Trio consists of Ward Davenny, pianist; Giorgio Ciompi, violinist; and Benar Heifetz, cellist.

**Vera Schwarz**, former soprano with the Vienna State Opera, and now a resident of New York, was recently honored with the title of "Professor" by the Austrian government.

## Conductors in the News

**Earl Bernard Murray** has been named the first year-round conductor of the San Diego (Calif.) Symphony. Mr. Murray is former associate conductor of the San Francisco Symphony and will appear with this orchestra as guest conductor this coming season.

**Paul Vermel** has been appointed as the musical director of the Fresno (Calif.) Philharmonic. Mr. Vermel will also conduct the Fresno Junior Philharmonic.

**Leonard B. Smith** has been signed as conductor of the Scandinavian Symphony of Detroit, Mich. Mr. Smith has been conductor of his own band in Detroit for 14 years and is president of Bandland, Inc.

**Robert Cronquist** is the new conductor of the Mansfield (Ohio) Symphony. Mr. Cronquist was born in Chicago and educated in Cleveland. He is the first full-time, salaried conductor of the Mansfield orchestra.

**Herbert Weiskopf** has been appointed musical director and conductor of the Beverly Hills (Calif.) Symphony beginning with this current fall season.

**Herbert Garber**, formerly assistant conductor with the Hartford (Conn.) Symphony, will assume the position of associate conductor of the Tulsa (Okla.) Philharmonic for its 1959-60 season.

**Thomas Dunn** has taken over the musical direction of the Cantata Singers of New York, now in its 26th season. Mr. Dunn is the only American to win the diploma in orchestral conducting awarded by the Netherlands' government.

**Gordon Childs** has been appointed as the new conductor of the Helena (Mont.) Symphony. Mr. Childs is professor of music at Montana State University. He studied with Thor Johnson, Lawrence Sardoni, and Nicolai Malko.

**Thomas Nee** has been appointed assistant conductor of the Minneapolis Symphony for the 1959-60 season. He will replace **Gerald Samuel**, who left to become conductor of the Oakland (Calif.) Symphony.

**Francis Aranyi**, founder and director of the Youth Symphony of Seattle, Wash., since 1942, resigned after he concluded the organization's 17th annual Pacific Northwest Music Camp session in August. Mr. Aranyi remains conductor of the Promenade concerts at the Historical Museum and the Civic Orchestra of Seattle University.

## Walter Cassel

(Continued from page 17)

NBC Opera productions of "The Marriage of Figaro" and "La Traviata."

The Cassels live in a large apartment in upper Manhattan, where his abilities as a handyman have had plenty of exercise. Cassel, who in his college days helped pay for his singing lessons by working as a carpenter, has managed to solve the family's storage problems by building additional closet room himself.

In his spacious 35-foot living room, he has also built bookcases and speaker enclosures for his hi-fi equipment. The baritone also plays an excellent game of tennis and handball and has received awards for his ability in track, shotput, discus-throwing and javelin-throwing. An expert photographer, he takes most of his own costume pictures.

This current season at the Metropolitan finds Cassel singing Scarpia, Kurvenal, Alfio, and the Count in "Marriage of Figaro". And who knows, during the year another occasion may arise for the singer to show his ability to step in at a moment's notice in a remarkable display of versatility and stamina.





# The PHYLLIS CURTIN Story

OPERA, CONCERTS, TELEVISION, RECORDINGS in UNITED STATES, EUROPE, SOUTH AMERICA

Phyllis Curtin burst upon the operatic scene five years ago. Her meteoric rise since then is the talk of the music world. Acclaimed for her brilliant voice, rare histrionic powers and the beauty of a film star, she has performed in opera and concerts before audiences throughout the United States, Europe and South America. Her technique and versatility recall the Golden Age of music. She has sung starring roles in 26 operas, from

Mozart to Puccini and from Rossini to Richard Strauss. In the modern repertory she has made history by creating leading parts in ten premieres, including Carlisle Floyd's "Susannah" and "Wuthering Heights," both written for her. She annually tours the United States in recitals and appears regularly with such important orchestras as the New York Philharmonic, the Boston Symphony and the Philadelphia Orchestra.

The reasons for the Phyllis Curtin success story are well explained in the words of Howard Taubman of the New York Times: "She is superb. She does what is so rarely done in any theatre, combines singing and acting indivisibly." For some recent highlights of Miss Curtin's remarkable career, as told in photographs and critics' comments and seen by music lovers on three continents, turn to the next three pages.



**"MANON" IN BUENOS AIRES:** "Phyllis Curtin is the finest Manon of our time." (El Hogar Magazine). "An unusually beautiful voice registers . . . extremely subtle expression . . . stunning figure . . . excellent histrionic powers." (La Prensa). "A truly notable performance" (La Nacion). "Miss Curtin made the frilly French romance the highlight of the Colon season." (Herald).

**"SUSANNAH" IN BRUSSELS:** "Curtin is a singer without equal." (La Dernière Heure). "Truly a great opera star. Her performance was grandiose and exalted. She puts all others in the shade." (Het Volk).



## Phyllis Curtin

Only a few weeks ago the famous Teatro Colon in Buenos Aires rang with shouts of "Linda!" (Beautiful!) and "Brava!" These shouts, plus 19 curtain calls, signalled Phyllis Curtin's South American debut as "Manon." The Associated Press reported to the world: "Her 'Obeissons' aria won an ovation which interrupted the performance for five minutes on the open stage, an ovation which Miss Curtin herself halted by proceeding with the dramatic action." The Buenos Aires Herald echoed the excitement with a headline: "Highlight of Colon Season!" Its story called the young singing actress "the perfect Manon." With sold-out performances affirming the public and press acclaim of Miss Curtin, the Colon management offered to produce for her a





ely timbre in all  
Phyllis Curtin."

## n Triumphs

special series of Traviata performances, not in the announced repertory. However, her previously scheduled concert tour of other South American countries made these Traviatas impossible. Miss Curtin has been invited to return next season for gala performances at the Colon.

A week after her return from her triumphant tour, she was again winning cheers as Fiordiligi at the New York City Opera in its new mounting of *Così Fan Tutte*. Critics hailed it as the finest production in the theater's history and added to Miss Curtin's continuing acclaim: "She uses her voice with exemplary artistry." (The New Yorker Magazine).

**Continued**

### ON NATIONWIDE

TV: "Phyllis Curtin, stunningly gowned and a pleasure to eye and ear, stood out. Her soprano voice soared out; she sang with dignity, charm and imagination." (Variety).



### OPERA IN U.S.A.:

"Phyllis Curtin, a provocative Tosca (right). Her heroine was young womanish in aspect, a valid prima donna clearly drawn as to character, adorable, petulant, rash. She spun exquisite sound." (John Rosenfield, Dallas Morning News).

"Phyllis Curtin astounded as much by the beauty and strength of her voice as by the incredible versatility that allows her to range so freely over the whole range of opera." (Louis Biancolli in the New York World-Telegram & Sun, for her Constanza in "The Abduction from the Seraglio").



"Phyllis Curtin was the sensation of the year. She is as beautiful as a film star. And it was not long before one realized that here, epitomized in one beautiful young American singer, were all the finest qualities of bel canto and lieder interpretation which, 50 years ago, audiences could expect only from the greats of the Old World." (Baltimore Morning Sun).

"As a recitalist, Phyllis Curtin is already noted for distinguished program-making. She realized every expressive nuance in vocal hues and lucid enunciation." (New York Herald Tribune).

Phyllis Curtin's success story is compounded not only of voice, acting and glamour, but also that rare quality: musicianship. Because of a tremendously heavy schedule, she has had to learn major roles from the standard and contemporary repertoire on several occasions in a very short time. With less than a week for each role, she mastered Rosina in "The Barber of Seville" (in both Italian and English versions), and Die Marschallin in "Der Rosenkavalier". For Cathy in "Wuthering Heights" she had all of twelve days.

Her outstanding successes in all fields of music (Time Magazine named her recording of Villa Lobos's *Bachianas Brasileiras* "one of the ten best recordings of the year") have made her a spearhead of American culture on foreign soil. They also have made the name of Phyllis Curtin synonymous with sold-out houses, to the delight of impresarios everywhere. Little wonder that her services are in demand the world over.

Recordings: RCA Victor, Columbia, Cook

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# ORCHESTRAS in New York

## Lucerne Festival Strings In United States Bow

Town Hall, Oct. 23 (Debut).—To the impressive list of chamber orchestras currently appearing before the New York public was added a welcome newcomer on this occasion—the Lucerne Festival Strings. This group of 12 string players and a cembalist was gathered in 1955 from graduates of the Lucerne Conservatory's master classes by Rudolph Baumgartner, who directs and leads it, and by Wolfgang Schneiderhan.

Mr. Schneiderhan and his wife, Irmgard Seefried, had graciously arranged to be soloists at this United States debut concert—he, in the Bach Violin Concerto in E major and (with Mr. Baumgartner as fellow artist) in the Bach Concerto for Two Violins in D minor, and she in Bach's Cantata No. 202, "Weichet nur, betrübte Schatten".

In the opening performance of Vivaldi's Concerto in A major, the ensemble proved its flawless discipline, finely grained tone, and admirable sensitivity. It was not the nervous, brilliant, virtuoso playing of certain other groups, notably the Italian orchestras which have visited us. It was more relaxed, more home-like, more Austrian in spirit. This was ideal for the Bach works, and one could not have asked for more cultivated musicianship than that of Mr. Schneiderhan, Mr. Baumgartner and the ensemble.

Hindemith's highly idiomatic Five Pieces for String Orchestra, Op. 44, form a part of the "Educational Work for Instrumental Ensemble Playing", of 1927. They are not absorbingly interesting in themselves, but they were beautifully played.

For Miss Seefried's charming singing of the Bach cantata Harry Shulman provided a heavenly oboe obbligato. —R. S.

## Philharmonic Repeats European Tour Program

New York Philharmonic, Leonard Bernstein, conductor; Seymour Lipkin, pianist. Carnegie Hall, Oct. 24:

Second Essay for Orchestra . . . . . Barber  
"The Unanswered Question" . . . . . Ives  
Concerto for Piano and Wind Orchestra . . . . . Stravinsky  
Excerpts from "Romeo and Juliet" . . . . .  
Symphony . . . . . Berlioz

This was another of the programs played by the Philharmonic during its recent European tour, and it was Mr. Bernstein's comments to the audience on the Ives and the Stravinsky pieces that produced the exchange of angry retorts between the conductor and a Moscow music critic.

Frankly, I do not think the subject matter was worthy of even one small retort on either side. The composition of Charles Ives is quite clearly a little experiment on the part of that—considering the age in which he lived—incredibly experimental composer. It consists of a stretch of unceasing, placid music played by the strings sitting by themselves on one part of the stage against four flutes sitting together on another part of the stage, and a single trumpet sitting by himself on yet another part of the stage practically in the wings.

The trumpet plays a series of notes

which quite clearly asks a question of some sort. The flutes attempt to answer. The strings just play on, paying no attention to either. The trumpet asks the question again, and again the flutes try to reply, and this goes on more and more heatedly for several repetitions. Finally the trumpet asks the question for the last time and there is no reply. And then the strings, still oblivious to everything, bring the piece to a quiet close. The gimmick is that none of the music of the three parts bears any relation to that of the others, and *ad lib* privileges, within certain boundaries, are given to the trumpet and the flute players. These three unintegrated, yet related, performances going on at the same time produce an odd and rather amusing effect. And that's all there is to it. One wonders of Ives ever intended this little knickknack to be exhibited publicly.

The Stravinsky is very old-fashioned music that everybody was writing, or trying to write, in the 1920s. In this music the gimmick is jazz and dissonance. Significantly the concerto was given first in Paris in 1924, the same year Gershwin first played his "Rhapsody in Blue" in New York and the two pieces, especially in the final Allegro of the concerto, have much in common, except that Gershwin's piece became immeasurably more popular. The use of dissonance in the concerto is crude and naive. It is simply superimposed rather than integrated in the music and almost invariably sounds as though the player had accidentally struck a wrong note. Seymour Lipkin, who also played this concerto on the tour, is an ideal interpreter of it. He has the crispness of execution which it demands, and he understands fully its period and its idiom.

The evening ended with a poetic and impassioned reading of the Berlioz symphony, which reassured many in the audience that they had got their money's worth. —R. E.

## Hollander Soloist With Detroit Symphony

Detroit Symphony, Paul Paray, conductor, Lorin Hollander, pianist. Carnegie Hall, Oct. 30:

Overture to "The Marriage of Figaro" . . . . . Mozart  
Symphony No. 4 . . . . . Brahms  
"Three New England Sketches" . . . . .  
Piano Concerto No. 5, in F major . . . . .  
Saint-Saens  
(First New York performance)

Prodigies either absolutely astonish us or completely disappoint us. More often than not, their playing has great

Wolfgang Schneiderhan appeared as violin soloist with the Lucerne Festival Strings, when it made its United States debut on Oct. 23 in New York. Irmgard Seefried, soprano, was also a soloist with the group

technical finesse with little emotional maturity, and one simply dismisses these "Wunderkinder" by saying, "Let's wait till they grow up."

But Lorin Hollander with his playing of the Saint-Saens Piano Concerto No. 5 really astonished us. Never once did this 15-year-old musician falter in his sense of style or in the ability of integrate his playing with that of the orchestra. Mr. Hollander treated the virtuosity of the first and third movements as a vehicle of expression rather than an ostentatious contrivance. There was a delicate and bell-like tonal coloring in his playing of the exotic Middle-Eastern melodic material in the Andante. After such a performance, one can safely say that Mr. Hollander has a prodigious future.

The best orchestral playing of the evening was in the first New York performance of Walter Piston's "Three



Lorin Hollander, piano soloist with the Detroit Symphony

New England Sketches". The work, like all of Piston's compositions, is always distinguished in its craftsmanship. Each of the three movements, while using some impressionistic techniques, has a directness and solidity which make them attractive without being shallow. Mr. Paray conducted with an eye towards bringing out the various orchestral balances, creating a performance that had subtlety.

His conceptions of the Brahms symphony and Mozart's "Marriage of Figaro" Overture were for the most part routine. The orchestra in both these works sounded unsteady, with a gray and lifeless tonal quality pervading in the strings. It was, in short, one of those evenings which began slowly but ended brilliantly. —R. L.

## De Carvalho Leads New York Philharmonic

New York Philharmonic, Eleazar de Carvalho conducting. Symphonic Choir of the Westminster Choir



College, Warren Martin, conductor. Carnegie Hall, Oct. 31:

Overture, "The Marriage of Figaro" . . . . . Mozart  
Tone Poem, "Also Sprach Zarathustra" . . . . . Strauss  
Kammersymphonie, Op. 9b . . . . . Schoenberg  
Choros No. 10 . . . . . Villa-Lobos

Both from the standpoint of the program and the playing thereof, this concert was unusually exciting and provocative. Eleazar de Carvalho, the Philharmonic's first guest conductor of the season, proved to be a dynamic leader. Although this was his initial official bow with the orchestra, Mr. de Carvalho had led the Philharmonic in the previous Saturday's United Nations concert, and has made some appearances at the Lewisohn Stadium. A remarkable rhythmic sense and a keen ear for orchestral sonorities are among his major assets. Conducting from memory, Mr. de Carvalho apparently knew his scores inside out. Like a great virtuoso pianist inspired by a particularly fine instrument, the conductor reveled in the resources at his command and the members of the orchestra responded in kind.

A more resplendent exposition of the Strauss tone poem would be hard to imagine. Even though the general effect was overpowering, the more lyrical episodes, too, were handled with rare sensitivity.

Springing from the same soil, as it were, the Schoenberg Kammersymphonie is a large, sprawling, post-Wagnerian work similar to the Strauss. Composed originally in 1906, for 15 solo instruments, the full orchestral version heard in this concert was made by the composer in 1935. It is a frenetic, stinging piece. While certain sections cry out with shrewish petulance, the Lento starts off with a wistful tender air for muted strings which builds up cumulatively to an impassioned climax. The Kammersymphonie makes greater, if less rewarding, demands on the conductor than the Strauss score, but Mr. de Carvalho took them easily in his stride.

The concert closed with a breathtaking performance of the Villa-Lobos Choros in which the Westminster Choir added its voice to the surging, trumpeting jungle sounds and rhythms of the orchestra. Utilizing a whole battery of native percussion instruments, the composer based his score on Brazilian Indian themes and popular Portuguese melodies. "Rasga o coracao" ("Tear Open My Heart") more than fulfilled its title in this concert. The short, clipped staccato, and frenzied repetition of the Indian words by the choir in an ever-rising crescendo became almost unbearable in its agonizing insistence. —R. K.

## N.Y. Philharmonic Grosses \$1,000,000

The New York Philharmonic last season grossed more than \$1,000,000. David M. Keiser, president of the Philharmonic Society, announced this fact at the annual meeting of the group. Expenses for the season totaled \$1,769,608. Revenue from broadcast fees, record royalties, and similar sources, left the orchestra with a deficit of \$323,863. This was met by public contributions, gifts from the Auxiliary Board, and income from investments.

# RECITALS in New York

## Yehudi Menuhin . . . Violinist Hephzibah Menuhin . . . Pianist

Carnegie Hall, Oct. 21.—A quarter-century has rolled around since Yehudi Menuhin and his equally talented sister, Hephzibah—once two of this century's most gifted prodigies—played their first public recital together. Twelve years, however, have elapsed since they made their last joint appearance here as a sonata team. That the reunion is a matter for rejoicing this recital bore ample testimony. A perfectly matched pair, technically, musically and temperamentally, the Menuhins gave what might well be their most memorable performances to date. Devoting themselves to three great sonatas for violin and piano—the Brahms in D minor, Bartok's First, and the Beethoven "Kreutzer"—their playing was self-effacing, dedicated, and in rapt rapport with the music and each other.

The violinist remains the same "sweet singer" on his instrument that he has always been, even though his art has taken on deeper dimensions. The pianist's art, too, is essentially lyrical and patrician. That Miss Menuhin also was capable of plumbing the depths was particularly evident in the Bartok Sonata which makes terrific musical and technical demands on the performers. For all its transparent lucidity, the sonata is a cunning and diabolical score that packs one powerful emotional punch after another in its pages, from its passionate and somber beginning, through the heartrending pathos of the

Adagio, to the last convulsive ending of its dizzying "danse macabre" finale. The Menuhins gave it a spine-tingling performance.

A similar singleness of purpose and insight made their Brahms and Beethoven compelling. The lyrical warmth of their playing in the slow movements, coupled with the simplicity of



Lotte Meitner

### Yehudi and Hephzibah Menuhin

their approach, also made for some of the most moving performances of the evening.

No little of the credit for making this concert the memorable one it was is due Miss Menuhin. She not only handled difficulties with masterly ease, but displayed a command of pianistic resources of nuance and color altogether out of the ordinary.

A capacity audience of appreciative listeners attended. —R. K.

### Ivan Davis . . . . . Pianist

Town Hall, Oct. 21. (Debut).—Texas, that gusher state of oil and pianists, has sent us another brilliantly gifted young artist—Ivan Davis, who made his New York debut at this recital. At 27, Mr. Davis has already rolled up an impressive collection of musical prizes and awards, besides appearing in recital and with orchestras in Europe, South America, and his native land.

The most engaging things about Mr. Davis are not his formidable technique and bravura (nimble fingers and muscular endurance can be taken for granted these days), but his fine taste and his imagination. His performance of the Schumann "Abegg" variations was not only notable for its delicate coloring, dynamic contrasts, and dazzling fingerwork. It revealed a thorough awareness of the Thalbergian fantasias which Schumann

slaved over in his youth and which are charmingly reflected in this musical "period" piece.

Equally notable in another domain was Mr. Davis's interpretation of Prokofiev's Sonata No. 6. It would be easy to slash through this highly romantic and ingeniously constructed work with that brutality that passes for Prokofiev style with many naive keyboard acrobats. But Mr. Davis made very beautiful music out of it, always observing the thematic integration, contrasting the sections without losing continuity, and always making the piano sing instead of bellow. His lightness in the Allegretto was nothing short of magical, and his handling of the haunting waltz episodes in the third movement was masterly.

In the Liszt Sonata in B minor, but even more in the Sixth Hungarian Rhapsody (played as an encore), Mr. Davis showed his flair for the "grand manner". There was Horowitzian elan in his octave playing. His approach to the Mozart Sonata in F major, K. 332, and two Scarlatti Sonatas was tasteful and stylistically informed but it was a bit timid and impersonal. One felt that he had not lived with Mozart



Helen Merrill

### Ivan Davis

as he had lived with Schumann and Prokofiev.

Samuel Barber's Nocturne ("Homage to John Field"), with its Stravinskian "wrong note" harmonies and mannered figurations, sounded more like a satire than a tribute. But the composer could not have asked for a more devoted first New York performance. Mr. Davis is a musician at the keyboard, and not just another pianist. He should go far. —R. S.

### Jeanene Dowis . . . Pianist

Town Hall, Oct. 22 (Debut).—Jeanene Dowis came to this recital after winning numerous important scholarships and awards in this country and after considerable touring. In Italy she was a price-winner in the Busoni Competition. The Texas-born pianist gave evidence of this extensive experience in the poise and technical command of her performances of an exacting program.

Miss Dowis revealed a mind of her own about the music she played. This kept her interpretations interesting

without necessarily convincing the listener that they were right. Her ideas about Beethoven's Sonata in A flat, Op. 110, seemed the most compatible with the work, for the flow and contrast of phrases seemed both natural and well thought out; on occasion, she even elicited the quiet profundity in the music.

Samuel Barber's Sonata was approached with a masculine boldness, with figurations sharply outlined against oceans of sonorities. There was some nicely fleet fingerwork in the second-movement, an admirably planned rise and fall of dynamics in the slow movement. But on the whole she pitched into the work as if it were the Liszt Sonata.

In Mozart's Variations on "Ah, vous dirai-je, Maman", which opened the program, Miss Dowis tended to dissect the music, leaving it mannered rather than spontaneous. She was even more out of sympathy with Schumann's "Carnaval", the closing work, which lacked the color, warmth and delicacy it demands. The technical facility that is hers led her into too fast tempos and she developed a bleak tone that became downright ugly in the *Davidshändler* march. —R. A. E.

### Anahid Ajemian . . . Violinist

Carnegie Recital Hall, Oct. 22.—Miss Ajemian has often been heard in New York, usually with her sister, Maro, at the piano, in programs of premieres. On this occasion, Miss Ajemian was assisted by David Garvey, and the only new piece was a short Suite No. 2 for violin solo by Ernest Bloch.

The opening works were for solo violin—the Fantasies No. 12, in A minor, and No. 7, in E flat major, by Telemann. Although her tone was somewhat dry, Miss Ajemian played with her usual technical assurance.

Beethoven's Sonata in C minor was beautifully played, especially from the viewpoint of ensemble. Mr. Garvey is an excellent sonata partner. The finale movement was remarkable for its brio and balance of parts.

As for the Bloch Suite, it is one of the composer's last works, one of two Yehudi Menuhin commissioned. It came to Miss Ajemian in place of a piece the composer had promised her but which he was unable to deliver because of poor health. The Suite's four movements are short and somewhat dry. They revealed no very interesting ideas and, aside from a certain intensity of feeling, had little to recommend them.

Rounding out the program were Schubert's Sonatina in G minor, Khachaturian's "Chant Poème" and the familiar Bartok "Rumanian Folk Dances". —W. L.

### Margot Rébeil . . . . . Soprano

Carnegie Recital Hall, Oct. 24, 5:30.—What Margot Rébeil lacks in the way of voice she makes up by planning and executing unusual programs. This particular recital, devoted to contemporary songs having their first New York performances, featured the works of John Edmunds, Darius Milhaud, Don Ashwander, Ray Green, Ned Rorem, Willard Straight, Raymond Montbrun, and Lennox Berkeley.

Mr. Edmunds setting of five epitaphs by Sylvia Townsend Warner, Milhaud's fragments from the "Can-

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tate Nuptiale" set to a text from the "Song of Solomon", and Ray Green's setting of poems by Carl Sandburg were the best offerings of the program. The Edmunds songs, using an 18th-century musical style which is carefully chiseled into a personal and contemporary idiom, are effective in clothing the Warner epitaphs with the necessary pinches of humor and melancholy charm. Ray Green's "Fog" from his Sandburg set, delicately unleashed the mysterious cat-like movements of that early morning element. The Milhaud songs, with a conventional but not obvious harmonic scheme, flowed quietly with the tenderness inherent in the beautiful biblical text.

Miss Rébeil's interpretations throughout the entire program were sincere, if not always vocally convincing. She is to be congratulated for her unusual endeavor. Her accompanist was Rodney Ross. —R. L.

#### William Aubin . . . Baritone

Town Hall, Oct. 25, 3:00.—A native of New York State, Mr. Aubin has appeared in numerous oratorio performances in this city, in addition to Town Hall programs and engagements with orchestras.

On this occasion he sang to a highly receptive audience an interesting list of songs, beginning with the Gluck aria "Diane Impitoyable" from "Iphigénie en Aulide" and continuing with songs by Lully, Handel and Bellini. His major efforts were in five lieder of Hugo Wolf and the "Chansons Gail-lards" of Poulenc. Otto Herz was the pianist.

Although Mr. Aubin does not have a particularly distinctive voice, he is serious about his art. Each song had been carefully prepared. His French and German diction were all but perfect, and in such a chilling narrative as Wolf's "Die Geister am Mummelsee", Mr. Aubin fully communicated the eeriness of the verse.—W. L.

#### Eleanor Steber . . . Soprano

Carnegie Hall, Oct. 25, 5:30.—Once again in radiant spirits, and gowned and jeweled in the grand manner, Eleanor Steber found a warmly af-



Eleanor Steber

fectionate audience awaiting her. As she had last season, Miss Steber had prepared a staggeringly difficult program that (truth to tell) was more of a display of virtuosity and endurance than it was an artistic whole.

She did the right things so exquisitely (such as Rossini's "La Promessa", Debussy's "Le jet d'eau", and some of Berg's Seven Early Songs) that one doubly regretted her doing the wrong ones ("Una voce poco fa" and "Casta diva"). Of course, Miss Steber can sing anything, technically, but why did she not give us

some Mozart, in which she is supreme, instead of music which put a severe tax on her in stylistic as well as in other ways?

Alban Berg's Seven Early Songs were the highlight of the program. In these marvelous settings of interesting poems, composed between 1905 and 1908, the young composer reveals himself as steeped in Wagner, Debussy, Reger, and other masters, but rapidly finding his own path under Schoenberg's teaching. Miss Steber (who was the Marie in the Metropolitan's superb "Wozzeck" production last season) sang them with inspiration as well as amazing technical power. Her accompanist Edwin Bittcliffe shared the ovation which followed.

In Debussy's "Cinq Poèmes de Baudelaire", Miss Steber was more variable and less emotionally penetrating, but much of her singing had a rare freshness and sweep. She tired perceptibly in the Bach Cantata No. 51, "Jauchzet Gott", which made her recovery in the Berg songs all the more impressive. The marathon program ended with Agathe's scena and aria, "Leise, leise" from "Der Freischütz". —R. S.

#### Mercedes Walker . . . Pianist

Town Hall, Oct. 25, 5:30.—What is most impressive about Mercedes Walker's playing is her ability to make music without fanfare. She gives to each piece a clear and sane interpretation which has the assurance of a young woman who has taken pains to think through the works she is playing. If she did not overwhelm, she could hold and absorb the interest of the listener.

In a strong and sensitive reading of Hindemith's Sonata No. 3, Miss Walker handled the closing page of the third movement with a real feeling for the composer's insertion of chromatic 32nd notes, which, in contrast to the rest of this complex sonata, acts as an inspired piece of impressionistic coloring, a musical gust of wind. In the Scarlatti selections, Miss Walker was able to make the rhythmic robustness and clear-cut phrases of these sonatas shine without blinding. Miss Walker tried to keep the melodic line of Schumann's Symphonic Etudes singing throughout her performance, but the piece, particularly in the last variation, got out of hand, and there were moments of muddiness.

The remainder of the recital was devoted to works by Debussy and Chopin. The former's "General Lavine—Eccentric" was played with firmness, while the latter's Three Ecossaises had dash and sparkle. One looks forward to the next recital of Miss Walker. —R. L.

#### Gerald Goodman . . . Harpist Goya and Matteo . . . Dancers

Town Hall, Oct. 26.—Although Gerald Goodman is an excellent harpist and was well received for his group of Salzedo solos, the large audience was much more receptive to the dance. Indeed, there was an air of excitement when the curtain rose on Carola Goya on a darkened stage, her arms and body posed for the beginning of Granados' "Goyescas."

Miss Goya, who last appeared in Town Hall in 1936, was in marvelous form, as was Matteo, her partner. Not only did they dance well individually—the single duo-number was the high spirited "Venga conmigo" of Nin-Sachse—but they gave a demonstration of castanet-playing that brought down the house.

In addition to Spanish dances, Mat-

teo was seen in a Hindu "Shiva Dances on Mount Tillai" and a brilliant "Ritmos Alegres", and Miss Goya performed a "Draping of the Sari and Village Dance" and, accompanied by the Four Harpsmen, "Mala-guena Gitanesca."

Other works on this unusual recital included the Fantasy for Harp and Violin, by Saint-Saëns, with Mr. Goodman joined by Louis F. Simon; a lovely performance of Handel's Harp Concerto, played by Mr. Goodman and a string ensemble, and the Ravel Introduction and Allegro.

The pianist for the dancers was Raymond Sachse. The cello soloist in "Goyescas" was Ingus Naruns. The Four Harpsmen are S. Mario de Stefano, Jack Melady, Harold Berg and Mr. Goodman. —W. L.

#### June De Toth . . . Pianist

Carnegie Hall, Oct. 27 (Debut).—June De Toth, a young attractive pianist from Pittsburgh, made a favorable impression at her New York debut. Beethoven's Sonata in D minor, Op. 31, No. 2, received a performance that displayed excellent musical instincts. Her conception was a bit narrow in emotional scope, but rich within its limits. It was unified and had good proportions. Sweetness of tone was evident in the Adagio, and a broad range of dynamics gradations was employed.

Bartok's Sonata (1926) had a very strong and perceptive performance. Its subtle, varied moods were well captured. Chopin's Nocturne in D flat, Op. 27, No. 2, and B flat minor Scherzo were well-sustained in atmosphere and texturally clear. She effectively recreated the sentiment of Liszt's "Sonetto del Petrarca 104", with its interesting points of comparison with the Chopin pieces. Debussy's "Feux d'artifice" had brilliant display, while retaining subtlety of nuance. Also heard was the Roy Harris Toccata. —D. J. B.

#### Elisabeth Schwarzkopf . . . Soprano

Carnegie Hall, Oct. 28.—Elisabeth Schwarzkopf, in her only New York recital of the season, was in top form. A treat to the eye no less than to the ear, the eminent soprano was the communicative artist *par excellence*. She could whittle her tones down to a gossamer-like whisper or build them up to a refulgent climax, but the coloration and shadings were always subservient to musical and expressive purposes. Miss Schwarzkopf proved beyond the shadow of a doubt that the "Golden Age of Song" is here and now.

Except for Pergolesi's "Se tu m'ami" and Mozart's "Voi che sapete" from "The Marriage of Figaro", Miss Schwarzkopf's program was confined to songs in her native tongue. These included Mozart's "Abendempfin-rung", Beethoven's "Wonne der Wehmut", two groups of lieder by Schubert and Brahms, and a closing group of German folk songs. The two "Suleika" songs by Schubert, substituted for two other works, turned out to be two of her most effective offerings.

To touch briefly on a few of the highlights in a program that was all highlighted, so to speak, by her remarkable artistry and insight. I might mention the mesmeric lilt with which Miss Schwarzkopf sang "Auf dem Wasser zu singen" and the soul-shattering impact of her ear-opening "Gretchen am Spinnrad".

The Brahms songs, too, especially

(Continued on page 26)



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## RECITALS in New York

(Continued from page 25)

"Liebestreu", "Da unten im Tale", "In stiller Nacht", and "Immer leiser wird mein Schlummer", were sung with similar intensity, while such folksongs as "In einem kühlen Grunde" and "Maria auf dem Berge" were delivered with touching simplicity.

Miss Schwarzkopf's "Voi che sapete", too, was of more than passing interest, for she not only took it at a faster, more lilting clip than is customary, but the version she sang



Elisabeth Schwarzkopf

differed in details from the one usually heard. This version heard was from a manuscript, dating from Mozart's time, which Miss Schwarzkopf found in Vienna recently, in which the embellishments and appoggiaturas that were customarily "improvised" in those days are written out.

George Reeves at the piano supplied accompaniments that were a match for Miss Schwarzkopf's singing, and the singer graciously insisted on sharing with him the applause—which reached deafening proportions from an enthusiastic audience that filled the hall. —R. K.

### Hans Richter-Haaser . Pianist

Town Hall, Oct. 28 (Debut).—A German pianist highly regarded in Europe, Hans Richter-Haaser is making his first American tour this season, and he came here immediately following the issuance of some distinguished recordings. A debut program of great musical density—the Schumann Fantasy, Beethoven's "Appassionata" Sonata, Stravinsky's 1924

Sonata, and Brahms's Variations and Fugue on a Theme by Handel—at tested to Mr. Richter-Haaser's seriousness as an artist.

In this recital the pianist did not seem concerned about drawing sensuous sounds from his instrument nor about its coloristic possibilities, but the remarkable results he achieved all evening in building or elucidating musical structure kept his performances steadily engrossing. This quality in his playing was immediately apparent in the Fantasy, where he shifted the focus of attention from one phrase to another in various registers of the piano, in order to lead the listener into successive sections. Some unorthodox dynamics—a forte where a piano is marked, and vice versa—were startling in effect, seemingly logical in retrospect.

The "Appassionata" Sonata had a large-scale propulsive performance, blocked out in terms of interrelated segments. Again there were unusual, almost stylized treatments—rhythmic patterns, for example—that increased the dramatic force of the movement.

A more brittle, transparent performance of the Stravinsky Sonata would have been welcome, but again Mr. Richter-Haaser made much of the interplay of melodic and rhythmic ideas. The Brahms fared the least well, perhaps. It was literally stunning in its almost hypnotic drive and forward movement, with appropriate contrasts of tempo and dynamics, but the pianist's fervor seemed to get the



Hans Richter-Haaser

better of him, and the playing became just too fast and too loud at the end to make the music sound.

Encores in a lighter vein, such as the Mendelssohn Song without Words known as the "Spinning Song", had deft performances that further delighted a large, enthusiastic audience. —R.A.E.

### New York Quartet

Carnegie Recital Hall, Oct. 29 (Debut).—The New York Quartet, a newly organized ensemble consisting of Paul Gershman, violin; Richard Dickler, viola; David Soyer, cello; and Harriet Wingreen, piano, made its bow in this, the first of three scheduled concerts. Both by the quality of its initial performances and the type of program it offers, the New York Quartet fills a need in bringing to light the masterpieces in the neglected fields of the piano quartet and the string trio. Two of the former and one of the latter are featured on each program. One work on each program,

too, is by a contemporary composer. On this occasion it was the Hindemith String Trio, Op. 34. The piano quartets heard were Beethoven's in E flat, Op. 16, and Fauré's First in C minor, Op. 15. The remaining programs will follow a similar pattern.

The New York Quartet performed these works with admirable technical polish, well-adjusted tonal balances, stylistic appropriateness and unity of purpose. The Beethoven received a particularly fine performance in which the 18th-century character of the work was upheld. Miss Wingreen's liquid legato and her "bowed" phrasing blended well with the clear, bright tones of the strings. The dryer tone the string players adopted for the astringent harmonies of the Hindemith were also in keeping. The Fauré could have stood a more impassioned approach, but, all in all, this first concert augured well for the future of the New York Quartet. A good-sized, appreciative audience attended.—R. K.

### Nancy Cirillo . . . Violinist

Carnegie Recital Hall, Oct. 30.—The first concert in the new Young Masters Series presented Nancy Cirillo, violinist, assisted by John Thomas Covelli, pianist, and Jules Eskin, cellist. Miss Cirillo, a 1955 Naumburg Award winner, was heard with Mr. Eskin in the Pugnani Duo in C major. Pleasing tone and satisfactory technique contributed to a harmonious and well-balanced performance. Miss Cirillo's tone was warm and plastic in the Prokofiev Sonata in F minor, a romantic, impressive work which also allowed the violinist opportunity to display her considerable lyrical gifts. Her playing of the Prokofiev was buoyant and strong, too, where required. Mr. Covelli was a sympathetic accompanist.

The unaccompanied Bach Sonata in A minor had evenness of texture and breadth. The fugue was played with brightness and vigor. The musicians concluded with a mellow performance of the Brahms Trio in C minor, in which the motoric element was not given quite its due, though the songful element was. —D. J. B.

### Larry Adler . . . Harmonica

Town Hall, Oct. 30.—Within recent years, Larry Adler has had nearly a dozen concert works written for his harmonica, and he was scheduled to give the United States premiere of one of the latest of these in this recital: a "Roumanian Fantasy" for harmonica and piano by the English composer Francis Chagrin. More people than the composer must have been "chagrined" that it did not take place. The work was especially missed in a program so stocked with arrangements from other media.

The substitution of the local premiere of a shorter work by Mr. Adler himself did not compensate for the disappointment, since it turned out to be a set of purely display variations. Two other Adler pieces, "Camera Three" and the waltz from the film "Genevieve", along with the "Fandango Brasileiro" by Jean Berger, completed the "original" part of the program.

If, after all, the major part of the audience came to hear what Mr. Adler can do with their favorite classics written for a wide variety of other media, they were certainly not disappointed. This remarkable artist ran a gamut of Purcell, Bach, Debussy, Stravinsky, Bloch, Bartok and Gershwin with perfect assurance, and then serve up Albéniz, Falla and Cole Porter as encores. Another brilliant coup was the replacement of the regu-



Larry Adler

lar accompanist, Karl Mosbacher, after the intermission by the jazz pianist Ellis Larkins, who performed in an easy, swinging style in the predominantly Gershwin part of the program.

Since under Mr. Adler's special genius the harmonica is about the most intimately personal and articulate of all instruments next to the singing voice itself, it is probably inevitable that its unexcelled capacity for "pulling stunts" is not easily superseded in the public mind by a more serious interest in its creative possibilities. But it is inconceivable that such interest as has been increasingly displayed by some of our leading composers, including the late master Vaughan Williams himself, will remain forever on the sideline. —J. D.

### Lois Hartzell . . . Soprano

Town Hall, Nov. 1, 2:30.—Lois Hartzell planned a very interesting program for her Town Hall concert. The afternoon included works of Mozart, Schubert, and Brahms; two arias from seldom heard operas—Respighi's "La Fiamma" and Zandonai's "Conchita"; Debussy's Baudelaire songs; and a group of American songs by Miss Hartzell herself, Lee Hoiby, Virgil Thomson, Ronald Murat, and John Edmunds. Most of this last group were either receiving their premieres or first New York performances on this occasion.

Early in the program, Miss Hartzell showed an edgy quality to her voice, especially in the Schubert "Totus in corde lanquero" and Brahms's "Meine Liebe ist grün". This grew to alarming proportions in the Respighi aria, which was often so shrill as to prevent full enjoyment of the piece.

Miss Hartzell has a definite vocal problem in her tight, constricted production and one to which I hope she will give attention. Her present method of singing is probably responsible for the distracting vibrato in her voice and also its lack of fullness and freedom. Millard Altman was the accompanist. —J. A.

### Ksena Bidina . Mezzo-Soprano

Town Hall, Nov. 1, 5:30.—Ksena Bidina is an accomplished singer possessing a mellow, rich voice. In this program she was understandably most at home in songs by composers of her native Latvia, which were beautifully delivered. Mahler's "Ich bin der Welt abhanden gekommen" and Hugo Wolf's "Nachtzauber" and "Er ist's" were also well done, notwithstanding her curious German.

Miss Bidina's vocal and interpretative powers were unsuited for "O moi Fernando" from "La Favorita" of Donizetti, and she was also unconvincing in the Purcell and Handel pieces. Her releases at the end of phrases tend to be too abrupt and she

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sang much of the music in such an unimaginative manner that she limited herself in expression and delivery. Bela Szilagi was her excellent accompanist.

—J. A.

### Carmirelli String Quartet

Carnegie Recital Hall, Nov. 1, 5:30 (Debut).—The ensemble of this quartet from Rome, which has played together for five years, is so close to perfection that one wonders whether they also sing together as agreeably, since they happen to consist of two ladies and two gentlemen. The former are Pina Carmirelli and Montserrat Cervera, violinists, the latter Luigi Sagrati, violist, and Arturo Bonucci, cellist. They have all been here before (the men with the former Quartetto Boccherini), but this is their first American tour together. An air of hospitality was lent by the participation of the local musician Carleton Sprague Smith in the opening number, an engaging, spirited presentation of Boccherini's Quintet in C major for flute and strings.

The two principal works had in

common a darkly glowing lyricism to which the players and their instruments alike seemed particularly adapted. The juxtaposition of Verdi's Quartet in E minor, Op. 68, and Schubert's Quartet in G major, Op. 161, was also interesting in another respect. Though both are melodically fruitful, and Verdi's mature quartet was composed just after "Aida" (chiefly to enliven a boring convalescence!), it was the gentle Schubert, who never wrote a successful opera, who poured all the passion and drama of his soul into this medium. The dramatic use of tremolando and pizzicato, the opening shock of a slashing minor chord at the culmination of the seemingly tranquil swell of a major one, followed by more complex harmonic audacities, are typical features of Schubert's last quartet. At especially impassioned moments, the ladies did not shy from a hardness of tone that may have tended to sharpen their intonation, but was surely preferable to a too-polite rendering of such music. It was withal an illuminating, innately musical revelation of a far from simple work.

—J. D.

## Of Things to Come . . .

**Berkeley, Calif.**—During the 1959-60 season at the University of California, Claudio Arrau, Anna Russell, Rostropovich, and Elisabeth Schwarzkopf are scheduled to appear at the University's Harmon Gymnasium. On Oct. 11 the San Francisco Opera was to give a performance of Verdi's "Aida", with Leontyne Price and George London, at the Hearst Greek Theatre. In the Twentieth Century Music series, Glenn Gould, Jennie Tourel, the Monday Evening Players and the Amadeus String Quartet are scheduled to appear. The Hertz Hall concerts plan to have Ralph Kirkpatrick, Julian Bream, and the New York Pro Musical Antiqua. Prior to the opening of the fall season there will be a concert by the Pro Arte Quartet, May O'Donnell modern dance group, Ruth Beckford primitive dance group, and several chamber concerts with Adolph Baller and Gabor Rejto.

**St. Louis.**—The St. Louis Symphony, under the direction of Edouard van Remoortel, will include in its 1959-60 season performances of Berlioz's "L'Enfance du Christ" and Beethoven's Ninth Symphony. The former work will feature Beatrice Krebs, contralto; David Lloyd, tenor; John Gillaspay, baritone; and Jan Rubes, bass-baritone.

The guest artists are Artur Rubinstein, Yehudi Menuhin, Isaac Stern, Gaspar Cassado, Geza Anda, John Browning, Gary Graffman, Christian Ferras, Eloise Polk, Henryk Szeryng, Byron Janis, Hilde Gueden, and Reding and Piette.

Sir John Barbirolli, Vladimir Golschmann and Paul Kletzki will be guest conductors.

**Dallas.**—The 1959-60 season of the Dallas Symphony under the direction of Paul Kletzki will include a performance of Mahler's "Das Lied von Erde" with Beatrice Krebs, contralto, and Richard Lewis, tenor, and a final concert featuring Beethoven's Ninth Symphony, with Frances Yeend, soprano; Beatrice Krebs, contralto; Jon Crain, tenor; and Mack Harrell, bass.

Other soloists will be Pierre Fournier, Robert Casadesu, Geza Anda, William Primrose, Rudolf Firkusny, Isaac Stern, Zino Francescatti, Witold Malcuzynski, Berl Senofsky, Joseph Schuster, John Browning, Leonard

Posner, and Lev Aronson. Aaron Copland will be guest conductor of his own works.

**Springfield, Mass.**—The Springfield Symphony, under Robert Staffanson, will give a series of six concerts for the 1959-60 season. Saramae Endich and Kim Borg will be the soloists in excerpts from "Don Giovanni", "Boris Godunoff" and "Orfeo ed Euridice". Vaughan Williams' "Sea Symphony" will be given during the season.

**Detroit.**—The Detroit Symphony under the direction of Paul Paray, will have for its 1959-60 season a Major Evening Series of 20 concerts, a Friday Matinee Series of five concerts and a new Saturday Evening Series with eight concerts.

Outstanding evenings will be a performance of Bizet's "Carmen", with Jean Madeira, contralto; Marjorie Gordon, soprano; Brian Sullivan, tenor; and Donald Gramm, bass-baritone; and Beethoven's "Missa Solemnis", with Irene Jordan, soprano; Frances Bible, mezzo-soprano; David Lloyd, tenor; and McHenry Boatwright, bass-baritone. The Rackham Symphony Choir will perform in both works.

The year's soloists include Jorge Bolet, Arnold Steinhardt, Gina Bachauer, Blanche Thebom, Artur Rubinstein, Benno Rabinof, Mischa Mischakoff, Mischa Kottler, Elisabeth Schwarzkopf, Christian Ferras, Zino Francescatti, Nathan Gordon, and Byron Janis.

Thomas Schippers and Milton Katims will be guest conductors. Valter Poole will also lead a program.

**Miami Beach, Fla.**—For the coming season Miami Beach will cater to the music-lover by presenting the University of Miami winter symphonic series and summer Pops, performances of opera, musical programs by six of the city's larger hotels, and free concerts by the city-sponsored Miami Beach Civic Orchestra, under the direction of Barnett Breeskin.

**Mount Vernon, N. Y.**—David Oistrakh, Russian violinist, will make his Westchester debut next season on Dec. 26 in the series of five concerts scheduled by the Philharmonic Symphony of Westchester, under Franco

Autori's direction at the Wood Auditorium. Other instrumental soloists announced are Rudolf Firkusny, pianist, Oct. 31; Henryk Szeryng, violinist, Jan. 31; and Byron Janis, pianist, Feb. 27. The series closes April 2 with a concert performance of "La Traviata".

**Youngstown, Ohio.**—The Monday Musical Club for its 1959-60 season will present the Takarazuka Dance Theatre, Offenbach's "Voyage to the Moon", Fred Waring and his Pennsylvanians, Vienna on Parade, and the Philadelphia Orchestra.

**Tampa, Fla.**—Guest artists appearing with the Tampa Philharmonic, under Alfredo Antonini, for the 1959-60 season are Moura Lympny, Aldo Parisot, Oscar Shumsky, Robert Riefling, and Jan Peerce.

**Cedar Rapids, Iowa.**—The Cedar Rapids Symphony will present six subscription concerts for the 1959-60 season. Under the direction of Henry Denecke, the three soloists will be

Kim Borg, Henryk Szeryng and Adele Addison.

**Indianapolis.**—With Izler Solomon as its musical director, the Indianapolis Symphony will feature Berlioz's "L'Enfance du Christ" in its forthcoming 1959-60 season. The four announced soloists are Leslie Chabay, tenor; Donald Gramm, bass-baritone; Florence Kopleff, contralto; and Mack Harrell, baritone. Other leading soloists include Alexander Uninsky, Isaac Stern, Byron Janis, Leonard Rose, Erica Morini, Rosini Lhevinne and Jennie Tourel.

**East Lansing, Mich.**—Wilson B. Paul has announced the 1959-60 Lecture-Concert Series for Michigan State University. Beginning in October, the series will play host to Takarazuka Dance Theatre, Guiomar Novaes, Blanche Thebom, Chicago Opera Ballet, Fred Waring, New York City Opera, Chicago Symphony, Yehudi Menuhin, George London, Robert Shaw Chorale, and the Lamoureux Orchestra.

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# New Recordings

## Variable "Force"

**Verdi:** "La Forza del Destino". Zinka Milanov (Leonora), Rosalind Elias (Preziosilla), Giuseppe Di Stefano (Don Alvaro), Leonard Warren (Don Carlo), Giorgio Tozzi (Padre Guardiano), Dono Mantovani (Fra Melitone), and others. Orchestra and chorus of the Accademia di Santa Cecilia of Rome, Fernando Previtali conducting (RCA Victor LM 6406, \$19.92).

Although this is strictly a "studio" recording and may have been made in scenes that were anything but sequential, an odd fact must be noted: Miss Milanov sounds as if she were singing a typical Metropolitan "live" performance, in which she progresses from singing of variable pitch and unstable production in the beginning to some celestial vocalism in the final scenes. And one can forgive much of the imperfect singing in the light of the inspired work she can, and does, provide here.

Giuseppe Di Stefano does not have the right voice for Don Alvaro, but in a recording this matters less than in an opera house. In any case, he has the natural vocal beauty and warmth of style to make a highly satisfactory contribution to this album. Like Miss Milanov, he too starts off with ambiguities of pitch, but by the end of the recording his singing takes on an impassioned beauty that is very exciting.

Not many basses could sound more beautiful or more dramatically persuasive than Giorgio Tozzi, as Padre Guardiano. Mr. Warren is the most sonorous of Carlos, and Mr. Mantovani's Fra Melitone is marvelously querulous. Except for brief awkwardnesses in runs and trills, Rosalind Elias sings delightfully as Preziosilla.

In this monophonic version, the sound is somewhat boxed in, with the voices appearing somewhat constricted. And the sound effects of the battle scenes have the artificial character of radio drama. But in general the clarity and resonance of the engineering is most satisfactory.

—R. A. E.

## New "History" Volumes

Two more volumes of "The History of Music in Sound" are available. They are Vol. VIII: The Age of Beethoven (1790-1830) and Vol. IX: Romanticism (1830-90). These books, published by the Oxford University Press at \$2.50 each, are prepared as guides to records manufactured by RCA Victor. Together, each book and record is a companion to a volume in the "New Oxford History of Music".

## Talented Pianist

**Chopin:** Scherzos (complete). Ann Schein, pianist (Kapp Records 9040, \$4.98).

This is Ann Schein's second disk for Kapp records. She is without question a highly gifted player but also one in need of more experience. The Scherzos on this present recording have exciting and beautifully played moments, but there are too many occasions when they are overly mannered and distorted by sudden rushing fortes or pianos. The over-all effect is too calculated and contrived. With Miss Schein's beautiful tone and uncommon facility there is no reason for her not to develop into a major

figure in the piano field. First must come a relaxation in the music she plays and less of an urge to create effects that cause the music to emerge overplayed and erratic.

—J. A.

## More from Eustis

**Ravel:** "Jeux d'eau". **Debussy:** "Pour le Piano". **Liszt:** Concert Étude in D flat, "Sonetto 123 del Petrarca", "Valse Oubliée", and "Soirées de Vienne" No. 9. Dorothy Eustis, piano. (Alta Records 1002).

The items of interest of this new Alta disk of Dorothy Eustis are the Ravel "Jeux d'eau" and the Debussy "Pour le Piano". Miss Eustis seems to be more in sympathy with these than she is with the Liszt selections. The Debussy, in particular, is a beautifully controlled performance that has much to say musically. I found the Liszt rather bland and uninteresting. The piano has been recorded with a mellow sound which occasionally is muffled.

—J. A.

## Bargain Viennese

**Lehar:** Waltzes from "The Merry Widow", "The Count of Luxembourg" and the "Eva" waltzes. **Johann Strauss Jr.:** Waltzes and Polkas. Anton Paulik conducting the Vienna State Opera Orchestra. (Vanguard SRV 111, \$1.98, also available in stereo)

Although this is listed on the album as a demonstration record, the selections are not the usual excerpts found in such records, but are works in their entirety. Aside from the superb engineering, lovers of Viennese light music will be hard put to find a better bargain than this record, or one in which this music is played with more sparkle, lilt, zest and *gemütlichkeit*.

—R. K.

## Russian Concertos

**Rachmaninoff:** Piano Concerto No. 2. **Tchaikovsky:** Piano Concerto No. 1. Felicia Blumental, pianist. Orchester der Wiener Musikgesellschaft, Michael Gielen, conductor (Vox PL 11.500, \$1.98)

Both of the concertos in this new Vox disk are handsomely played, with Miss Blumental sounding especially fine in the Rachmaninoff work. The Tchaikovsky, while well done, is more reflective than virtuosic. The pianist has a beautiful singing tone and performs with a high degree of musicianship. The sound is excellent, and the orchestra's support is first-rate.

—J. A.

## Beecham vs. Bernstein

**Franck:** Symphony in D minor. New York Philharmonic, Leonard Bernstein, conductor (Columbia ML 5391, \$4.98). Orchestre National de la Radiodiffusion Française, Sir Thomas Beecham conducting (Capitol G 7157, \$4.98).

Of these two new issues of Franck's D minor Symphony the Capitol disk is the choice one. The sound is the best and Beecham gives the work an expansive, luxurious performance. Mr. Bernstein's recording displays his accustomed clear-cut, sharp style, an approach which somehow seems out of place with this score.

—J. A.

## Catalogue of Folk Music Recordings Issued

"Folk Music", a catalogue of phonograph records issued by the music division-recording laboratory of the Library of Congress is now available. The catalogue is subtitled "A Selection of Folk Songs, Ballads, Dances, Instrumental Pieces, and Folk Tales of the United States and Latin America". Copies can be obtained for 25 cents from the Recording Laboratory, Library of Congress, Washington 25, D. C.

Listed are 107 disks (78 rpm) containing 341 titles and 53 disks (33 rpm) with 807 titles. They are described as being representative of the best of more than 16,000 records in the collection of the "Archive of Folk Song".

## Records in Brief

Volume XI of "Songs and Dances of Spain", released by Westminster, completes a unique series of documentary recordings. The anthology, covering all the regions of Spain, represents the first endeavor to completely document the folk music of this country on records.

Three new issues in R.C.A.'s new "Golden Age of Sound" series brings engaging performances of **Rossini** Overtures by Fritz Reiner and the Chicago Symphony (LM 2318, \$4.98); a Scandinavian miscellany including

"Finlandia" and smaller works of **Grieg** and **Sibelius** performed by Charles MacKerras and the London Promenade Orchestra (LM 2336, \$4.98); and another LP of "Popsiana" running the gamut from "Dancing Through the Years" to "Song of India", Arthur Fiedler conducting the Boston Pops Orchestra (LM 2320, \$4.98).

Jean Martinon leads the Paris Conservatory Orchestra in a rousing performance of **Prokofiev's Fifth Symphony** on a new Victor disk. This is a companion piece to Martinon's previous recording of the composer's Seventh Symphony. The sound is first-rate but the performance does not eclipse the recording by Eugene Ormandy which still leads the field (RCA Victor LM-2272, \$4.98).

Two new issues in the Vox Music Masters series for youngsters include the story and music of **Bach** (Vox MM-3500, \$4.98) and **Tchaikovsky** (Vox MM 3570, \$4.98). Both disks include a narrative on the two composers' lives, together with excerpts from their best-known compositions.

Three new issues from Mercury Records include a **Tchaikovsky** disk ("March Slav", "Francesca da Rimini", Waltz and Polonaise from "Eugene Onegin") played by Antal Dorati and the Minneapolis Symphony (MG 50201); **Beethoven's** First and Second

## Recordings of Landowska Broadcasts Sought

The estate of Wanda Landowska is trying to find tape or acetate recordings made of the late harpsichordist's broadcasts. These broadcasts (listed below) are of special interest, for she performed many works never commercially recorded. It will be appreciated if any reader with knowledge of such recordings will notify Musical America:

**CBS (WABC).** Nov. 2, 1942—Bach: Concerto in F minor (B. Herrmann conducting). Nov. 9, 1942—Handel: Suite in E major. Nov. 16, 1942—Vivaldi-Bach: Concerto in D major. Nov. 23, 1942—Scarlatti: Sonatas L. 23,255,132, and 475. Nov. 30, 1942—Couperin: Passacaille. Dec. 7, 1942—Works of Pachelbel; Bach: Fantasia in C minor. Dec. 14, 1942—Rameau: "La Follette", "La Poule", Menuets. Dec. 21, 1942—Byrd: "The Bells"; Noels by Dandrieu, La Begue, Daquin, and Kolemby. Dec. 28, 1942—Handel: Concerto (Herrmann conducting). Nov. 17, 1943—"Invitation to Music", 11:00 p.m. Handel: "Harmonius Blacksmith", and Concerto in B flat (Herrmann conducting).

**CBC** (Toronto). Sunday evening, 10:15 p.m. March 14, 1943—C.P.E. Bach: Concerto in G minor; Telemann music. March 21, 1943—C.P.E. Bach: Concerto in G minor; Bach: Italian Concerto. March 28, 1943—C.P.E. Bach: Concerto in C minor; Couperin: Passacaille. April 4, 1943—C.P.E. Bach: Concerto in A major; Scarlatti: Sonatas. April 11, 1943—C.P.E. Bach: Concerto in F major; Handel: Suite in E major. April 18, 1943—C.P.E. Bach: Concerto in G major; Rameau: Suite in E minor. April 25, 1943—C.P.E. Bach: Concerto in D major; Vivaldi-Bach: Concerto.

**Frick Collection (WNYC).** Nov. 28, 1943—Jan. 6, 1946; Dec. 8, 1946; March 9, 1947; March 7, 1948; March 6, 1949; Jan. 22, 1950; Feb. 11, 1951; March 2, 1952; Feb. 21, 1954.

**New York Philharmonic.** Feb. 22, 23, 1945—Mozart: Piano Concerto in F major, K. 413; Haydn: Harpsichord

Concerto in D major (Rodzinski conducting). Dec. 1, 2, 1945—Mozart: Piano Concerto in E flat major, K. 482; Haydn: Harpsichord Concerto in D (Rodzinski conducting). Oct. 24, 25, 27, 1946—Mozart: Piano Concerto in C major, K. 415 (Rodzinski conducting). Nov. 17, 18, 20, 1949—Poulenc: Concert Champetre; Handel: Concerto (Stokowski conducting).

**Miscellaneous Broadcasts.** WQXR, Feb. 15, 1942—Interview in Polish. WEAF, April 2, 1942—RCA Victor Hour Interview 11:15 p.m. Played Rameau's "La Poule" and Mozart's Menuet from "Don Giovanni".

The estate also wishes to locate piano rolls made by Mme. Landowska for Duo-Art, the Aeolian Co., Aeolian Hall—Beethoven: Andante Favors in F major (71350). Lanner: Valses Viennoises. Mozart: Sonata in D major (third movement).

## Landowska Memorial

An appropriate memorial edition of Wanda Landowska's recording of the complete Two-Part Inventions and seven of the Three-Part Inventions of **J. S. Bach** has been released by RCA Victor (LM 2389, \$4.98). These recordings are a must for any devotee or serious student of the music of Bach. With her encyclopedic knowledge of the performance style of the period, particularly in regard to ornamentation, and the human warmth and color she unfailingly discovers in it, the late Mme. Landowska was at once a great authority and a great artist from whom future generations of musicians can learn much. The instrument used is the harpsichord. (The Two-Part Inventions were previously issued on RCA Victor LM 1974 coupled with a reprint of a 78 rpm issue of the Bach D Minor Concerto.)



Symphonies, played by Paul Paray and the Detroit Symphony (MG 50205); and a disk called "Hands Across the Sea", with music of Sousa, Delle Cese, Coates, Tietke, Ganne, Hanssen, San Miguel, and Prokofiev, played by the Eastman Wind Ensemble under Frederick Fennell (MG 50207). All three disks are \$3.98 each.

New issues from RCA Victor include a rousing Beethoven disk of the Fifth Symphony and the "Coriolan" Overture, with Fritz Reiner and the Chicago Symphony (LM 2343, \$4.98), and a remake of the Brahms Second Piano Concerto, with Artur Schnabel and the RCA Victor Symphony under Josef Krips. While the sound is more exciting on this recording, Mr. Schnabel was in better hands on his previous disk with Charles Munch and the Boston Symphony (LM 2296, \$4.98).

## STEREO

### Bittersweet Light Opera

**Gilbert and Sullivan:** "The Yeomen of the Guard". Richard Lewis (Colonel Fairfax), Alexander Young (Leonard Meryll), Geraint Evans (Jack Point), Owen Brannigan (Wilfred Shadbolt), Elsie Morison (Elsie Maynard), Marjorie Thomas (Phoebe Meryll), Monica Sinclair (Dame Carruthers), and others. Pro Arte Orchestra, Glyndebourne Festival Chorus, Sir Malcolm Sargent conducting. (Angel 3596 B/L, \$11.96).

One of the most treasureable of the entire stock of Gilbert and Sullivan light operas is given a beautiful presentation here by a cast of opera singers under the wise guidance of Sir Malcolm Sargent. For the bittersweet story of "The Yeomen of the Guard", with its ending in Jack Point's tragedy, Sullivan composed some of his loveliest melodies. Victorian they may be, but they retain an inviolable sweetness. They are also superbly scored, for the purposes of the work, and the composer has at his command a knowledge of choral effects worthy of Mendelssohn, on the one hand, and early English madrigal composers, on the other.

The distinguished cast of singers bring handsome voices and impeccable vocal technique to the performance without once suggesting the ponderous approach one would expect from those who function mainly in serious opera. In fact, the style might even be referred to as appropriately genteel. With their delicate, appealing ways Richard Lewis and Elsie Morison, in particular, evoke the graceful, melancholy lyric atmosphere that surrounds this exceptional work. The stereo sound is excellent. The sides of the disks are incorrectly labeled, however, side 2 being marked side 4, side 3 being marked side 2, and side 4 being marked side 3.

—R. A. E.

### Boito's Devil

**Boito:** "Mefistofele". Renata Tebaldi (Margherita), Lucia Danieli (Marta and Pantalio), Floriana Cavalli (Elena), Cesare Siepi (Mefistofele), Mario Del Monaco (Faust), Piero di Palma (Wagner and Nereio). Orchestra and chorus of the Accademia di Santa Cecilia, Tullio Serafin conducting (London OSA 1307, \$17.94).

Arrigo Boito, who achieved his greatest fame as the splendid librettist for Verdi's "Otello" and "Falstaff", saw his own opera "Mefistofele" staged at La Scala in Milan when he

was only 26. Badly received, it was revised and presented again in Bologna in 1876, when it proved more acceptable to the public. Since then it has held the Italian lyric stage more or less steadily, but has found little favor elsewhere. Toscanini lent his prestige and conducting genius to concert performances of the Prologue, one of them existing on records today.

The opera, based on Goethe's "Faust", falls into a series of static, symbolic, isolated scenes. Boito's musical inspiration is too episodic to unite them in any way, for his musical talent spends itself in a few theatrically striking measures for chorus and orchestra, some dramatic arias that have justifiably become well known, and a moderately charming pastoral scene. The score gives no indication that Boito knew how to create music structurally rather than in terms of effect.

London Records has cast three outstanding Italian singers in the leading roles of this recording, but the results are disappointing. Mr. Siepi lavishes his wonderfully sonorous bass voice on the music of Mefistofele, but the tone is too frequently not dead center on pitch, and his rhythms tend to be static. Mr. Del Monaco is not the ideal tenor for Faust; flexibility of line is preferable to vocal brilliance here. Miss Tebaldi fares best, particularly in the opera's most successful scene, showing Margherita in prison. The soprano's beautifully warm voice is intransigent in trills and runs, but she brings the music to life with her unflinching emotional ardor. Miss Cavalli sings Elena's Act IV aria capably enough, and Mr. Serafin conducts with his customary sympathy and spirit.

The superb stereo engineering supplies a goodly measure of drama to the recording, spotting trumpets off-stage, choruses in remote areas, and in general suggesting the broad effects of the score.

—R. A. E.

### Schwann Catalogue In Tenth Year

The October issue of the Schwann Long Playing Record Catalogue was its tenth anniversary issue. The first issue of the catalogue in 1949 listed 674 recordings under 11 different labels, on 26 pages. Today the catalogue averages better than 250 pages and lists more than 25,000 records under about 450 different labels. William Schwann, publisher of the catalogue, estimates that approximately 40,000 LP's have been issued during the last decade and more than 13,000 have been withdrawn from circulation.

### Stockholm Orchestra Announces Programs

Stockholm.—Under the direction of Hans Schmidt-Isserstedt, the Stockholm Philharmonic opened its 1959-60 on Sept. 16, with Hans Richter-Haaser, pianist, as soloist. Other soloists during the season will include Leo Berlin, violinist; Philippe Entremont, pianist; Ulrich Koch, violinist; Clifford Curzon, pianist; Leon Spierer, violinist; Robert Riefing and Monique Haas, pianists; Marie Stader, soprano, Richard Lewis, tenor, and Erik Sæden, bass, in Haydn's "The Seasons"; Josef Grunfarb, violinist; Lars Sællgren, Janos Solyom, Hilda Waldeland, and Hans Leygraf, pianists; Maria Heidi, soprano; Tossy Spivakovsky and Wolfgang Scheiderhan, violinists; Yara Bernette, pianist; David Oistrakh, violinist; Artur Schnabel, pianist; Michael Rabin, violinist; Antonio Janigro, cellist; Käbi Laretei, pianist;

and Aase Nordmo Løvberg, soprano, Harriet Selin, contralto, Ragner Ulfung, tenor, and Sigurd Björling, baritone, in Beethoven's Ninth Symphony.

Non-Swedish guest conductors include Dean Dixon, Pierre Monteux, Carlo Maria Giulini, and Rafael Kubelik. Swedish guest conductors include Herbert Blomstedt, Sixten Eckberg, Sixten Ehrling, Sten Frykberg, Nils Grevillius, Ortrud Mann, Gunnar Staern, and Stig Westerberg. Finnish guest conductors include Simon Parmet and Paavo Berglund.

Janacek's "Glagolitic Mass" will be given under Rafael Kubelik, with Stefania Woytowicz, soprano, and Ragnar Ulfung, tenor, as soloists.

### Ottawa Philharmonic To Change Name

Ottawa, Canada.—The Ottawa Philharmonic, under its conductor Thomas Mayer, is to become Canada's national symphony orchestra. The name will not be changed, however, until the orchestra's quality warrants the national name. The annual budget has been increased to \$150,000; next season has been extended to 24 weeks, when there will be full-time contracts for 51 professional musicians.

### Berlin Philharmonic To Give 84 Concerts

Berlin.—The Berlin Philharmonic will present 84 concerts during the current 1959-60 season, which opened in September during the Berlin Festival Weeks. Herbert von Karajan,

the permanent director, will conduct 17 of the concerts, and guest conductors include Sir Malcolm Sargent, Paul Hindemith, Eugen Jochum, Wolfgang Sawallisch, Hans Rosbaud, and Franz Allers.

West Berlin will have a prefabricated opera house on Bismarckstrasse. Now under construction, the building features ready-made concrete pieces, including prefabricated staircases. The opera house will seat about 1,900 and is expected to be ready for the 1961 season.

### Edinburgh Festival Director Resigns

Edinburgh.—Robert Ponsonby, artistic director of the Edinburgh Festival since 1955, tendered his resignation because, according to reports, he felt the festival's standards are too low. The festival received his resignation "with regret."

### Ottawa Concert Series Planned

Ottawa.—The Tremblay concert series in Ottawa opened its fall programs on Sept. 30 with the Philharmonia Hungarica under the direction of Zoltan Rozsnyai. Guest conductor on this occasion was Antal Dorati.

Future artists to appear are Michael Rabin, violinist; Rudolf Serkin, pianist; the National Symphony conducted by Howard Mitchell; Leontyne Price, soprano; Nicolai Gedda, tenor; the Robert Shaw Chorus; and Grant Johannesen, pianist.

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# Books

## Life with Tauber

**My Heart and I.** By Diana Napier Tauber. Evans Brothers, Ltd., London. 1959. 208 pages. Illustrated. Price 18 shillings.

This is a book that will evoke considerable interest among Tauber fans. Ten years after she wrote her husband's biography, the tenor's widow set out to reveal "personal details of Richard's life and of our marriage", and the frank account as displayed here may stand a fair chance of serving as the model for a film script. Mrs. Napier, who is happily remarried, has succeeded in drawing a fascinating, yet not always completely believable character portrait of her immensely famous and popular husband; sometimes relying on personal recollections, sometimes citing the words of managers, accompanists, colleagues, composers, conductors, and even of taxicab drivers and anonymous devotees of the "golden" Tauber voice. In the end, it remains the personal task of the reader to separate the chaff from the wheat. Instead of the overdose of gossip and sentimental nostalgia, the book's value would have been enriched by a complete Tauber discography or, at least, by a complete list of all the operas and operettas in which he ever appeared. Mrs. Napier, no doubt, tried hard to match Tauber's unique personality, but in this she failed. —R. B.

## Books Received

**The Listener's Musical Companion.** By B. H. Haggin. (Doubleday, \$1.25) Revised edition of a work in which Mr. Haggin explores the mysteries of musical form, the meaning of music, plus brief examinations of well-known composers and their music. There is a guide to outstanding records of Mr. Haggin's choice. Illustrated with musical examples. 349 pp.

**Encyclopedia of Concert Music.** By David Ewen. (Hill and Wang, \$7.50) Among the subjects covered are: musical compositions, composers, performers and performances, musical terms, musical instruments, history and background of music, theories and theorists of music, literary and artistic sources and many special articles. 566 pp.

**The Forgotten Master.** By Dorothy Moulton Mayer. (Weidenfeld and Nicolson). The life of violinist Louis Spohr, who, like so many infant prodigies of the last century, spent most of his life in a princely German State, Cassel, with a lively musical culture. Besides being a violinist, Spohr was a composer

who ranks as a historic figure in the development of German music drama and whose greatest triumph was in the oratorio. 203 pp.

**The Collector's Tchaikovsky and the Five.** By John Briggs. (Keystone Books, \$1.45). Biographical sketches of Tchaikovsky, Balakireff, Borodin, Cui, Mussorgsky and Rimsky-Korsakoff, plus discussions of their works and suggestions as to the best recordings of these works. 256 pp.

**The Art of Jazz.** Edited by Martin T. Williams. (Oxford University Press, \$5.00). Essays on the nature and development of jazz. Written at various periods from the first World War to the present day, the articles include Ernest Ansermet's tribute to Sidney Bechet; Marshall Stearns' discussion of folk blues; and an analysis of Art Tatum by André Hodeir. There are also descriptions of Billie Holiday, Thelonious Monk, Jelly Roll Morton, and other jazz artists.

**Subway to the Met.** By Kyle Crichton. (Doubleday, \$4.50). A biography of Risé Stevens, one of America's most popular opera singers. The book describes among other events the courtship between Miss Stevens and the Hungarian actor Walter Surovy, her rise in television, and her experiences as a singer in Europe. Illustrated with photographs. 240 pp.

**How To Get the Most Out of Tape Recording.** By Lee Sheridan. (Robins Industries, \$1.00). Explanations of how to buy and operate a tape recorder, the process of editing and slicing tapes, and information on the latest stereo developments. Illustrated with examples. 128 pp.

**Music and Musicians in Israel.** By Peter Gradenwitz. (Israeli Music Publications Limited). A survey of contemporary Israeli music with a comprehensive list of Israeli composers and their principal works. 226 pp. Illustrated with musical examples.

**The Byzantine Chant.** By Christos Vrioides. (Byzantium Publishers). This book outlines the theory and the modes of Byzantine music and offers numerous melodic exercises so that the student, with the guidance of a teacher can find enough material for practice in ecclesiastical musical notation. 131 pp. Illustrated with musical examples.

**Music in the Senior High School.** (Music Educators National Conference, \$2.25). A thoughtful state-

ment by people directly concurred with the high school music program and those who see the necessity for more devoted support of music education. 112 pp.

**Fifty Years with Music.** By Sigmund Spaeth. (Fleet Publishing \$4.95). The autobiography of a man who has been called "America's most popular speaker and writer on music". The fruits of his musical life are summed up in this book, which contains the highlights of some of his earlier writings, now out of print, as well as a large quantity of new material. 287 pp. Illustrated.

**The Art of Conducting.** By Michael Bowles. (Doubleday \$3.95). With an introduction Sir Adrian Boult, this book discusses all the problems likely to confront an amateur or beginner in the management of the many types of musical ensembles found in American communities. 210 pp.

**Ear Training and Sight Singing.** By Maurice Lieberman. (W. W. Norton, \$4.95). Exercises covering all phases of ear training and sight singing with examples drawn from all types of musical literature. 326 pp.

**The Handbell Choir.** By Doris Watson. (H. W. Gray, \$5.00). A handbook on the use of handbells for youth choirs in church music. 103 pp. Illustrated with musical examples.

**Peter Tchaikovsky and the Nutcracker Ballet.** By Opal Wheeler. E. P. Dutton, \$3.50). A portrait of Tchaikovsky with simple piano arrangements of six of his most famous compositions for children. Illustrated by Christine Price. 92 pp.

**Ewen's Musical Masterworks.** By David Ewen. (Arco Publishing Co., \$3.95). Revised edition of "Music for the Millions" with short biographies of all the great composers plus a section on recommended recordings. 740 pp.

**Conversations with Toscanini.** By B. H. Haggin. (Doubleday, \$4). These conversations took place from 1942 to 1950 between the author, former music critic of *The Nation*, and the late conductor. Mr. Haggin also describes Toscanini's rehearsals and performances with various American orchestras and offers a discography of his recordings.

**The English Carol.** By Erik Routley. (Oxford University Press, \$5.) This book tells the story of the origin and development of the Christian carol from the Middle Ages, through the period of the Puritan

suppression, to the present time. Many carols from foreign sources, where they have come into English use, are included, and there is much information relating to the seasonal hymns, chiefly for Christmas, which are closely associated with the carol tradition. Illustrated with musical examples. 272 pp.

**Silence and Music.** By Ursula Vaughan Williams. (Oxford University Press, \$3.25). A selection of poems by the widow of Dr. Ralph Vaughan Williams, taken from her several volumes of published verse and including a number of hitherto unpublished poems. 143 pp.

**The Van Cliburn Legend.** By Abram Chasins, with Villa Stiles. (Doubleday & Company, Garden City, N. Y., 1959, \$3.95). The author of "Speaking of Pianists", Mr. Chasins writes sympathetically of the young American whose winning of the Tchaikovsky Piano Competition made newspaper headlines. 238 pp. Illustrated with photographs.

**Experimental Music.** By Lejaren A. Hiller, Jr. and Leonard M. Isaacson. (McGraw-Hill Book Company, New York, 1959, \$6). Mr. Hiller is assistant professor of music at the University of Illinois and Mr. Isaacson, a mathematician, was formerly research associate at the same school. Their book presents an application of scientific method to musical composition, describing in detail the techniques used to produce music by means of electronic automatic high-speed digital computers. 197 pp. Musical examples.

**Studia Memoriae Belae Bartok Sacra.** (Boosey and Hawkes, New York, 1959, \$10). Twenty-six essays in English by as many writers make up this book, which is sponsored by the Hungarian Ethnographical Society as a memorial tribute to Bartok. Members of the Society felt that the most genuine tribute to the composer's spirit would be to advance the science of musical folklore through worthy contributions to this field, and this volume is restricted to original papers on various questions of folk music, with the exception of two articles, which treat Russian polyphony and Debussy's music. 535 pp. Musical illustrations.

**Ethel Smyth.** By Christopher St. John. (Longmans, Green and Company, New York, 1959, \$6.75). A biography of the English composer, who knew Brahms and Tchaikovsky, played a leading part in the struggle for women's rights, wrote many books, and was a vital, original personality. The book also contains articles by V. Sackville-West, Edward Sackville-West, and Kathleen Dale. 316 pp. Illustrated with photographs.

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## Schoenberg Revealed in Selected Letters

The picture of a creative personality does not emerge from his work alone; it is composed of numerous facets, reflected in the mirror of his environment. Of all the sources in understanding and evaluating a personality, correspondence is one of the most important. Wasn't the Wagner research incredibly enriched and stimulated by the recent publication of the Burrell collection?

Schoenberg's literary remains include copies of several thousand letters, with the most important replies from the addressees. Now, 247 of them have been selected, annotated, and published by one of Schoenberg's oldest pupils, the composer and musicologist Erwin Stein, who recently died in England. (Arnold Schoenberg, Briefe, B. Schott's Soehne, Mainz 1958, 309 pages, DM 24.00).

The dates of the letters range from Jan. 5, 1910, to Sept. 16, 1949, and the addressees include Paul Bekker, Alban Berg, Ferruccio Busoni, Richard Dehmel, Hans Eisler, Wilhelm Furtwaengler, Josef Matthias Hauer, Wassily Kandinsky, Oskar Kokoschka, Ernst Krenek, Max Liebermann, Adolf Loos, Thomas Mann, Artur Nikisch, Hans Rosbaud, Josef Rufer, Hermann Scherchen, Heinz Tiessen, Edgar Varèse, Anton Webern, Theodor Wiesengrund-Adorno, Alexander Zemlinsky, and Winfried Zillig.

The contents of these letters are as complex as the personality of their author. They touch the loftiest and most simple subjects, questions of religion and pedagogy, technical problems of performances and the organization of music courses, personal and impersonal matters.

### Kandinsky and Anti-Semitism

Fascinating is the long, nearly six-page letter to the painter Kandinsky, written in Moedling, near Vienna, on May 4, 1923. In 1922, Kandinsky became "Meister" at the Weimar Bauhaus and inspired Schoenberg's appointment to this institute. But Schoenberg, knowing about the anti-semitic tendencies of Kandinsky's circle, flatly refused: "I have heard that even a Kandinsky sees only the bad in the actions of the Jews, and only the Jewish in their bad actions . . ." We don't know Kandinsky's reply, but it was the motive for Schoenberg's detailed letter in which he stated his precise position on the race problem. It is an amazing document of his deep understanding of the inner relations and connections in racial questions. Schoenberg refused to be one of those famous "exceptions", and his defense reaches a climax in the paragraph: "How can Kandinsky tolerate my getting insulted; how can he participate in a political system that excludes me from my natural sphere of activity . . . ?" Later, Schoenberg and Kandinsky were reconciled, and Will Grohmann's monograph on the painter contains a photo showing both of them in 1927 on vacation in Carinthia.

Nearly half of the letters were written during Schoenberg's exile in America, and many are in English. In the new world, the composer was artistically dissatisfied, which is proven by the letter to Kokoschka on July 3, 1946. But his fearless, polemical sense remained alert. He even acquired a certain touch of American democracy when he attacked Olin Downes after the latter's review of Mahler's Seventh Symphony in the New York Times: "... between 1898 and 1909 I spoke

about Mahler the same way you are doing today . . .", he exclaims and asks the critic to change his attitude radically. —H. H. S.

### Mendelssohn To His Friends

Felix Mendelssohn and his Times. By Heinrich Eduard Jacob. (S. Fischer, Frankfurt am Main). In German.

H. E. Jacob, the author of an excellent, Johann Strauss biography has on the occasion of Mendelssohn's 150th birthday written this well-documented volume dealing not so much with biographical data, but rather showing the triumphant career of Mendelssohn as seen through the eyes of his contemporaries. In this respect, Jacob, who is a musical expert and one who understands the right words to express his thoughts, has succeeded. Jacob has abstained from over-glorification of his subject, and the tactful handling of artistic evaluation of Mendelssohn's works is as admirable as the wide insight given to political, philosophical, scientific, religious, and cultural problems of the era. The book is addressed mainly to the present-day German public and culminates with a furious attack against the "race theory" as manifested in Wagner's writing. The book unfortunately contains a few errors in information. —R. B.

### Krenek Collection

Frankly Speaking (Zur Sprache gebracht). By Ernst Krenek (Langen-Müller Munich). In German.

Krenek publishes this volume of collected essays, lectures, and articles, bridging a span of more than 30 years of highly intellectual observations and analyses of our cultural era. The book's title may indicate a certain aggressiveness of spirit, or at least the very personal outlook of a man who never subscribed to "mass ideas", but steadily kept fighting to remain an individualist. The cultural and educational background of Krenek, who belonged to the inner circle that surrounded Schönberg and Berg, is one of the forces that determined the composer's fate and he finds tender and poetic words for showing the spiritual friendship and affinity that bound him close to the colleagues of that time. This is a provocative and earnest book which certainly deserves to appear in an English edition very soon. —R. B.

### Folk Music Guide Issued

The Folk Music Guide, a new publication of the Folklore Center, is designed to list all folk-music events, club dates and college appearances of folksingers of America. The first issue of the pamphlet, dated October 1959, contains an article on Moses Asch, the man behind Folkways records, and current concert listings. The editor-publisher of the pamphlet is Israel G. Young.

### Westrup Succeeds Blom On English Magazine

London—The Council of Music and Letters has appointed J. A. Westrup as editor in succession to the late Eric Blom. In the future all editorial communications should be sent to him at 33 Holywell, Oxford. Music and Letters will continue to be published by the Oxford University Press and the registered address remains 44, Conduit Street, London W. 1.

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# New Music

## Christmas Carols And Other Music

We should be grateful to Boosey & Hawkes for reissuing the lovely carol, "What cheer? Good cheer!", with music by Peter Warlock, for unison voices with organ or piano. The text is a charming medieval poem and the music has the harmonic magic and flowing texture that Warlock never failed to achieve. Curious that this marvelous composer has never been properly recognized in this country.

From this same house comes Clare Grundman's "Quiet Christmas", for various combinations: SA, SSA, SATB, and TTBB, with orchestral, band, or piano accompaniment. There are also band and orchestral arrangements. This simple music is easy to perform. The West Indian carol, "The Virgin Mary Had a Baby Boy", for SSA, SATB, or TTBB, with piano, freely arranged by Walter Ehret is in a popular vein with Calypso rhythm.

From Oxford University Press comes the vocal score of Peter Cork's "A Suite of Carols", for mixed voices with strings or piano accompaniment. The three charming carols are: "The First Tree in the Greenwood"; "The Bells of Paradise"; and "Sir Christemas". Joseph W. Jenkins' arrangement of the Russian Christmas song "Kolyada", for SATB, a cappella, is issued by Carl Fischer. It is effective in a conventional way and not hard to sing.

A new addition to the Skidmore Choral Library is Joyce Barthelson's tasteful arrangement of a German carol, "Lullaby, Little Babe", for female voices (SSA) with optional obbligato. The accompaniment is for piano or organ and two treble instruments (optional).

James R. Gillette has woven noble music of many centuries into his Christmas cantata, "Shepherds and Wise Men", for Narrator, Choir (SATB), soprano or tenor solo, and piano or organ accompaniment. It is published by Harold Flammer, which also has issued Leland Forsblad's "A Boy Was Born in Bethlehem" for mixed voices (SATB) a cappella; A. Okolo-Kulaks' "Noel, Noel", for mixed voices (SATB), with soprano or tenor solo or junior choir, with piano; and Mr. Forsblad's "Immortal Babe", a Christmas round, for mixed voices (SATB) a cappella.

—R. S.

## Siegmeister Adds To Folk-Ways Series

The publication of Book 3 of Elie Siegmeister's "Folk Ways U.S.A." for Piano by Presser calls attention once more to this admirable series of settings, which fulfill a genuine need in

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Mr. Siegmeister calls it "a progressive series of American songs, scenes, and sketches" and he points out in his introduction that "every generation, every nation, has its own particular point of view, tastes and problems". In these five volumes he offers us a panorama of American folk life—cowboy songs, Creole songs, blues, fiddlers' tunes, ballads, and a myriad of others. We should be grateful to him for respecting his material. What he has left out is even more indicative of his taste and intelligence than what he has put in!

—R. S.

## New Piano Teaching Material

"Pagents for Piano" (Progressive Pieces for the Early Years of Piano Study) by Donald Waxman, 5 volumes Galaxy  
"The Kingly Classics" Elkin  
"Harmonies de Luxe", arranged by Stanford King, Presser Piano "Pops", Book 4, arranged by Denes Agay Presser  
15 Etudes de Virtuosité, Op. 72, Moszkowski. "Introduction to Chopin", by Alfred Mirovitch, 2 volumes Schirmer  
"Bermuda Suite", by Edwin Benbow. "Birds of a Feather", by John Tobin Curwen  
"Minute Music for Small Hands", by Violet Archer Peer International  
Fantasie in D major, by Bainbridge Crist Oxford  
"Jorinda and Jorindel", by Michael Mullinair. "Sailor's Dance", by Alfred Nieman "Elm Glade", by Marjorie Nops. "The Old Mill", by Marjorie Helyer Augener

A noted historian, whose name escapes me at the moment, once referred to news as "the glut of occurrences". A similar situation on a lesser scale exists in the field of piano-teaching material. Thus, nothing in the above list, from the "Bermuda Suite" on down, calls for special comment. All are well written without

being particularly distinguished. The Denes Agay arrangements of such tunes as "Because", "Glowworm", Rakoczy March, and others are tastefully done, easy versions. The same can be said for Stanford King's "cocktail-lounge" stylings of "O Solo Mio", Rubinstein's "Melody in F" and four other world-famous melodies.

Teachers looking for attractive new material for very young beginners may find just what they are seeking in Donald Waxman's "Pageants for Piano". The original pieces are imaginative and the arrangements of folk songs, excellent. The volumes themselves are cleverly illustrated and designed to appeal to the young.

"The Kingly Classics" is one of the best collections of its kind. The easy original pieces it contains by Jeremiah Clarke, Graeff, Haydn, Hüllmandel, Gyrowetz, Weber, Moscheles, and Bizet, among others, not only cannot be found in any other collection, but they are well-edited by Maile Aldridge and Honor Phillips. This collection would be worth getting for Bizet's Prelude in E minor, Op. 2, No. 4, which is published here for the first time by the kind permission of the "Fondation Ophtalmologique" of Paris, which own the manuscript.

Whatever else may be said for, or against, the neglected works of Moritz Moszkowski, they are eminently pianistic and were once highly esteemed by such renowned pianists as Paderewski and Hofmann. His Etudes—most of which have long since been out of print—rank with the best. Advanced pianists looking for old worlds to conquer should welcome this reprint of Op. 72 in Schirmer's Library of Musical Classics (Vol. 1798).

The "Introduction to Chopin" volumes are neither simplifications or arrangements, as the title might lead one to suspect, but a judicious selection from all of the works except the Sonatas and Concertos. Mr. Mirovitch's editings are first-rate and his prefatory essay on "The Pedal" is something most piano students, even advanced ones, could read with profit.

—R. K.

## Composers Corner

Henry Cowell will select three award-winning compositions at the third annual composition festival of solos and ensembles at the West Virginia School of Music on March 28 and 29, when he will be guest critic and speaker.

The first Schirmer Centennial commission has been awarded to Alec Wilder for the music and Arnold Sundgaard for the libretto of a new opera to be written especially for amateur performances.

Warren Benson's Concerto Grosso for Percussion and Orchestra will have its world premiere with the Instituto Cultural Anglo Uruguayo Orchestra in Montevideo, Uruguay, under the direction of Silvio Aladjem.

John Tasker Howard has recently presented the Newark Public Library (Newark, N. J.) with several file drawers of the notes and clippings which formed the basis for his book "Our American Music". Included are a number of letters written to Mr. Howard by living composers, giving their thoughts on modern music and their contribution to the development of musical theory and practice.

The Harold Newton Chamber Players appeared in a concert on Nov. 14

at Valparaiso University featuring the music of Rene Frank, Gordon Binkerd, Leon Stein, and Charles Garland. Also on the same date the Newton Concert Ensemble gave performances of music by Robert Kelley, Maurice Weed, Alexander Tcherepnin, James Niblock and Robert McBride.

The Basel Symphony of Basel, Switzerland, played Alexander Tcherepnin's Suite for Orchestra on Nov. 10. Tcherepnin's Concerto for Harmonica, recently recorded by John Sebastian and Hans Schwieger under the Deutsche Grammophon label in Europe, will be presented in New York by the same artists on Jan. 25.

Wilhelm Killmeyer's Six Pieces for String Orchestra had their first performance on Nov. 15 at the Gallery Concerts of the Art Institute of Chicago, by the Chicago Chamber Orchestra.

Benjamin Britten has started work on a new opera, "A Midsummer Night's Dream", based on Shakespeare's comedy, which will have its world premiere at next June's Aldeburgh Festival of Music.

Hubert Doris has been commissioned to write a work for perform-

ance next summer at the Domaine Chamber Concerts, in Hancock, Maine, under the direction of Emery Davis.

Ned Rorem's "Eagles" was given its world premiere on Oct. 23 and 24 with the Philadelphia Orchestra under Eugene Ormandy.

Villa-Lobos' Quartet No. 17 had its world premiere at the Library of Congress by the Budapest Quartet on Oct. 16. The composer's Concerto for Harmonica and Orchestra had its world premiere in Israel with the Voice of Israel Radio Orchestra and John Sebastian, soloist.

Aaron Copland will be visiting composer, lecturer and moderator at the Southwest Composers Workshop at the Music School of North Texas State College, Denton, Texas.

Elinor Remick Warren's tone-poem "The Crystal Lake" was performed by the Tucson Symphony under the direction of Frederic Balazs on Oct. 13.

William Primrose will give four performances of Edmund Rubbra's Viola Concerto with the New Jersey Symphony, Trenton, N. J.

Harrison Kerr has been awarded a Huntington Hartford grant and will be on leave of absence from the University of Oklahoma.

The 11th Annual Regional Composers' Forum will be held at the University of Alabama April 29 and 30 and May 1, 1960. Deadline for submitting orchestral and band scores for performance is Jan. 20, 1960.

The Fifth Annual Forum of Regional Contemporary Music will be held at Mississippi Southern College, Hattiesburg, March 12 and 13, 1960.

Karol Fabnestock's Rhapsody in B flat minor, Prelude in B flat minor, and Caprice in E major were given their world premiere over station WOWO, Fort Wayne, Ind.

The first Composers' Forum of the season in New York was devoted to the works of Noel Lee and Ezra Sims. The program was given at the Donnell Library, with Aaron Copland as moderator of the concluding discussion, and with the Rev. Ashley Pettis, founder of the Forum, as one of the speakers.

## Connecticut Symphony Gives Dvorak Work

New London, Conn.—At the opening pair of concerts in New London and Willimantic on Nov. 15 and 22, the Eastern Connecticut Symphony will give the first American performance of Dvorak's Symphony No. 1, in D major, Op. 60.

Victor Norman, the orchestra's conductor, who recently conducted the Oslo Philharmonic, returned from Europe to begin his 14th season with the Connecticut group.

The Calouste Gulbenkian Foundation intends to publish a collection entitled "Portugaliae Musica" which will include compositions by Portuguese masters (or foreign composers, who have had close contacts with Portugal), from the beginning of the 16th until the middle of the 19th century.



## First Performances in New York

### Orchestral Works

Piston, Walter: "Three New England Sketches" (Detroit Symphony, Oct. 30)

### Operas

Donizetti, Gaetano: "Il Duca D'Alba" (American Opera Society, Oct. 29)

### Piano Works

Barber, Samuel: Nocturne ("Homage to John Field") (Ivan Davis, Oct. 21)

### Violin Works

Bloch, Ernest: Suite No. 2 (for violin alone) (Anahid Ajemian, Oct. 22)

### Songs

Ashwander, Don: "The Locust"; "Four o'clock"; "The Tree" (Margot Reibel, Oct. 24)  
 Berkeley, Lennox: "Tant que mes yeux"; "Ode du premier jour de Mai" (Margot Reibel, Oct. 24)  
 Edmunds, John: "Inside the Skull is Adam's Shame"; "Dame Melancholy"; "The River"; "Ann Monk"; "I, an unwed, wandering dame"; "Elizabeth"; "John Bird"; "After long thirty years remet"; (Margot Reibel, Oct. 24) "Seal up her eyes, O sleep"; "Hallelujah" (Lois Hartzell, Nov. 1)  
 Green, Ray: "Fog"; "Nocturn Cabbage"; "Summer Grass"; "Broken Sky" (Margot Reibel, Oct. 24)  
 Hartzell, Lois: "Infant Joy" (Lois Hartzell, Nov. 1)  
 Hoiby, Lee: "Winter Song" (Lois Hartzell, Nov. 1)  
 Milhaud, Darius: "Song of Solomon" (Margot Reibel, Oct. 24)  
 Montbrun, Raymond: "Chanson" (Margot Reibel, Oct. 24)  
 Murat, Ronald: "Darling, those are birds" (Lois Hartzell, Nov. 1)  
 Rorem, Ned: "The Clouds" (Margot Reibel, Oct. 24)  
 Straight, Willard: "Another summer gone" (Margot Reibel, Oct. 24)

## Contests

**Choral Composition Award.** Sponsored by the Wassili Leps Foundation. The entries may be for any combination of voices, with and without accompaniment. Open to residents of Rhode Island. First prize: \$150 plus publication by Boosey and Hawkes. Deadline: March 4, 1960. For further information write to Wassili Leps Foundation, Department of Music, Brown University, Providence 12, R. I.

**Caruth Competition.** Sponsored by Southern Methodist University for an alma mater-type song, with words and music appropriate for use by the students, faculty and alumni of the university. Open to any composer in the United States. Prizes: \$1,500 (to be awarded in 1962); \$1,000 (to be awarded June 1960). Deadline for entries: Jan. 10, 1960. For further information write to The Caruth Competition, P.O. Box 174, Southern Methodist University, Dallas 5, Texas.

**Prague Spring International Competition.** A contest for solo singing to be held May 2-16, 1960, in Prague. It is open to singers of all nationalities who will be at least 18 years old and not more than 30 by 1960. Deadline for application: Jan. 31, 1960. For further information write to Prague Spring International Music Festival, Dum umelcu, Praha 1, Czechoslovakia.

**Young Composers Contest.** Sponsored by the National Federation of Music Clubs for chamber-music and choral compositions. First and second prize: \$175 and \$125 respectively. Open to citizens of the United States who have reached their 18th birthday but have not passed their 26th by April 1, 1960. Deadline: April 1, 1960. For further information write to Hattie Butterfield, 445 West 23rd St., New York 11, N. Y.

**Fresno Junior League Artist Award.** Open to instrumentalists, pianists and vocalists who are residents of California or enrolled in a California college or university. Final-

ists will appear in concert with the Fresno Philharmonic on March 24, 1960, competing for cash prizes of \$250, \$125 and \$75. Deadline: Jan. 15, 1960. For further information write to Fresno Philharmonic, P. O. Box 1055, Fresno, Calif.

**Composition Contest.** For a composition for chamber orchestra. Open to all composers, regardless of age, nationality and musical tendencies. First prize: 1,000,000 lire with performance. Deadline: March 31, 1960. For further information write to Direzione dell' AIDEM, 28 Viale Poggio Imperiale, Florence, Italy.

The President's Prize of \$50 was awarded to **Warren Wirtz** for a concertino for piano and orchestra entitled "Black and White". Mr. Wirtz also won the Prescott Prize of \$50 for Two Pieces for Woodwind Quintet. The awards were sponsored by the Society of Arizona Composers.

## Regional Auditions For Metropolitan Opera

Applications for regional auditions of the National Council of the Metropolitan Opera Regional Auditions can be had from the following persons. The date of the final audition is found after each city:

Los Angeles (Jan. 8): Mrs. Naomi Reynolds, 2130 Manning Avenue, West Los Angeles, Calif.  
 Mme. Lotte Lehmann, Music Academy of the West, 1070 The Fairway, Santa Barbara, Calif.  
 Frederic Balazs, 2719 East Broadway, Tucson, Ariz.  
 J. Harold Peterson, P.O. Box 415, Bonita, Calif.  
 Eugene Fulton, 318 Taraval Street, San Francisco, Calif.  
 Seattle (Jan. 10): Mrs. J. Adron Troxell, Seattle Trust & Savings, 2nd & Columbia, Seattle, Wash.  
 Denver (Jan. 15): Mrs. Donald Carr Campbell, 15 Cherry Street, Denver, Colo.  
 Kansas City (Jan. 17): Mr. Stuart M. Chambers, Seven Hortense Place, St. Louis, Mo.  
 Boston (Jan. 29): Mrs. Kimball C. Powning, 38 Concord Road, Wayland, Mass.  
 Washington, D. C. (Feb. 6): Write to National Council, 147 West 39th St., New York, N. Y.  
 Cleveland (Feb. 7): Mr. Vernon Stouffer, 1375 Euclid Ave., Cleveland, Ohio.

San Antonio (Feb. 20): Mrs. Curtis Vaughan, Jr., 1316 Wiltshire, San Antonio, Tex.  
 New Orleans (Feb. 22): Mrs. E. B. Ludwig, 570 Woodvine, Metairie, La.  
 Chicago (Feb. 27): Write to National Council, 147 West 39th St., New York, N. Y.  
 Minneapolis and St. Paul (March 4): Mr. James Lombard, University of Minnesota, 109 Northrop Auditorium, Minneapolis, Minn.

## NMC Seeks Composers For High Schools

The National Music Council has announced that applications are now being received from composers not over 35 years of age who would be interested in spending the scholastic year 1960-61 in secondary public school systems throughout the United States. These composers will have no teaching responsibilities but will com-

pose music written specifically for performance by the orchestras, choruses, bands and other musical organizations of the school systems with which they will be associated. Approximately 13 fellowships of \$5,000 each, plus dependency allowances, will be awarded.

Application blanks and information may be obtained from Edwin Hughes, Executive Secretary, National Music Council, 117 East 79 St., New York 21, N. Y.

## Correction

On page 16 of the Nov. 1 issue of MUSICAL AMERICA, the date of Boris Christoff's Carnegie Hall appearance was listed as Jan. 23. The correct date for this engagement is Jan. 31. Mr. Christoff is managed by National Artists Corporation.

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# Schools and Studios

Singers participating in Winifred Cecil's "Joy of Singing" series at Town Hall will be competing for the third annual Award Recital. This is Miss Cecil's 11th season of directing this study of song literature.

Sylvia Marlowe of the Mannes College of Music is planning first performances in New York of the Bach two- three- and four-harpichord concertos. The Mannes College is also planning a series of forums on aspects of the harpichord and works for the instrument by Harold Shaper, Vittorio Rieti, and Henri Sauget have been commissioned. Scholarships for the study of the harpichord at the Mannes College have been awarded to three students.

The Manhattan School of Music presented "La Bohème" on Nov. 11 and 12, with Emerson Buckley conducting. Other productions planned for the coming years are "Cavalleria Rusticana", "Pagliacci", "Rigoletto", "The Pearl Fishers", and "Carmen". Also a modern work, as yet unchosen, will be given. John Brownlee, head of the school, is the opera workshop director.

Chicago.—François d'Albert, violinist, and president of the Chicago Conservatory of Music, will present a concert Nov. 17 at Fullerton Hall.

Oberlin, Ohio.—The Oberlin College Conservatory of Music began its fall recital series with faculty programs by the Oberlin String Quartet; Peter Howard, cellist; and Ellen L. Repp, soprano. The Oberlin Collegiate Symphony was also heard under the direction of James S. Ballinger.

The Music Research Foundation of New York has announced the appointment of a committee to make available to universities and music schools criteria for the establishment of training courses for musicians who wish to make a career in music therapy.

Francis Aranyi will hold chamber-music classes next summer at the annual Jeunesse Musicale courses held at Castle Weikersheim in West Germany.

Northridge, Calif.—The San Fernando Valley State College has appointed Aurelio de la Vega as assistant professor of composition. Mr. de la Vega has been dean of the school of music at the University of Oriente in Cuba for seven years.

Boulder, Colo.—The University of Colorado College of Music has added to its faculty Gert Muser, German-born singer; Sally Monsour, music director; Charles L. Bestor, theorist; and George H. Crumb, music instructor.

Boston, Mass.—Karl J. Geiringer, chairman of the department of theory and literature on Boston University, recently attended a celebration in Budapest in honor of the 150th anniversary of the death of Haydn. Mr. Geiringer is a well-known expert on Haydn and his music.

San Jose, Calif.—The San Jose State College opera workshop ended its first year of activity with a performance of "The Marriage of Figaro". The production was sung in English and staged in the round. The

production was under the direction of Edwin Dunning, former baritone of the New York City Opera.

Solon Alberti will present a series of oratorios and concerts at the Park Avenue Christian Church in honor of the 150th anniversary of the church.

Hartford, Conn.—The 12th annual Institute of Contemporary Music will be held Nov. 15 and 16 at the Hartt College of Music. This year's programs will feature music of 13 Canadian composers.

Savannah, Ga.—The Piano Teacher's Club presented in concert Jack Broucek and Dan Hooley, duo-pianists from the Teacher's College at Statesboro.

Hiroshima, Japan.—The Elisabeth Junior College of Music held a Congress of Sacred Music during October. The congress included concerts and lectures.

Baltimore.—During the season of 1959-60, the Peabody Conservatory will again feature six Candlelight Concerts. Artists booked for the series include Ruggiero Ricci, violinist; Mac Morgan, baritone; the Pamplona Choir; the Netherlands String Quartet; Philippe Entremont, pianist; and Camera Concerti, featuring Joseph Eger, horn, and Walter Trampler, viola.

Ann Arbor, Mich.—Programs and participants for four of the five major musical series on the 1959-60 schedule at the University of Michigan have been announced by the University Musical Society.

The Choral Union Series has scheduled Glenn Gould, the Boston Symphony, Irmgard Seefried, Richard Tucker, the Pamplona Choir, Jan Smeterlin, the Minneapolis Symphony, the Bach Aria Group, Giulietta Simonato, and the Chicago Symphony.

The 14th Extra Concert Series will have the Boston Symphony, Witold Malcuzyński, the Pittsburgh Symphony, and the Lemoureux Orchestra.

The Chamber Music Festival will offer three programs by the Festival Quartet.

The 1960 May Festival will feature the Philadelphia Orchestra in six concerts.

Madison, Wis.—The forthcoming 1959-60 season for the University of Wisconsin will feature Yehudin Menuhin, the New York Pro Musica, Donald Bell, Philippe Entremont, Victoria de los Angeles, Luboshutz and Nemenoff and the Camera Concerti.

Austin.—Ten concert events highlight the 1959-60 Cultural Entertainment Series at the University of Texas. Opening the series on Oct. 2 was Stan Kenton and his band with the Four Freshmen and June Christy. Other events through the year include The Masterplayers of Lugano, with soloists Julian Von Karolyi, pianist, and Denes Zsigmondi, violinist; the Takarazuka Theatre; the San Antonio Symphony, conducted by Victor Alessandros, with Loren Hollander, pianist, as soloist; the Dallas Symphony, under Paul Kletzki; Vienna on Parade; Anna Russell; the Bach Aria Group; Jose Greco and Company; and the Chicago Ballet, closing the season on March 22.

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## After Dinner Opera Marks Anniversary

The smallest professional opera company in the world possesses a prima donna in the grand manner, a cowboy who likes to sing opera, a tenor who adores his high C, and a stage director who is a veritable Pooh-Bah. All of these personalities add up to the unique After Dinner Opera, now in its tenth year. Though small in number, this versatile group possesses the world's largest repertoire of short operas by contemporary composers.

The guiding light of this company, Richard Stuart Flusser, is a talented person who claims to have produced his first show at the tender age of seven in Central Park. Mr. Flusser, who organized the company as an off-Broadway venture in 1949, is its official photographer, business manager, bus driver, publicity director, and stage director.

The soprano of the group is Jeanne Beauvais, who before joining the company appeared with the New York City Opera and on Broadway in roles from such shows as "The King and I" and "The Boy Friend". The company's tenor, Norman Myrvik, is a former member of the NBC Opera, while Francis Barnard, the baritone, sang for five years as a member of Boris Goldovsky's New England Opera. The accompanist and musical director of the group is Emanuel Levenson. Alumni of the company include Sylvia Stahlman, soprano of the New York City Opera and Glyndebourne; Ellen Faull, soprano of the San Francisco Opera; and Louis Sgarro, bass of the Metropolitan Opera.

### Repertoire Mainly American

In the first year of the After Dinner Opera, nearly 90 per cent of its repertoire consisted of American chamber works by living composers, many of whom wrote expressly for the group. Among their earliest successes were Meyer Kupferman's "In a Garden", with text by Gertrude Stein; Lukas Foss's "The Jumping Frog of Calaveras County"; Marc Blitzstein's "Triple Sec"; Vaughan Williams' "Riders to the Sea"; Mark Bucci's "The Boor"; and Martin Kalmanoff's "Fit for a King". This last opera won the coveted Robert Merrill award of \$1,000 in 1950.

In 1956, the company was honored with an invitation to participate in the Edinburgh International Music and Drama Festival. Their sold-out appearances there met with such acclaim that this engagement snowballed into a 16-week tour of Germany, France, England, and Austria. This next spring the group will return to tour Germany again under the sponsorship of the United States Government after their current national tour.

Living literally out of trunks, the After Dinner Opera carries a complete portable theatre with them which can be unpacked and assembled quickly on any platform or playing area. The proscenium arch is flanked by two boxes caricaturing those at the Metropolitan Opera. As the Metropolitan also has names of famous composers across their proscenium, so the After Dinner arch heralds "their" composers—Bucci, Chanler, Kupferman, and Bernstein.

Among the works in their repertoire are Vernon Martin's "Ladies Voices", Richard Arnell's "Moonflowers",

Theodore Chanler's "The Pot of Fat", Pascal's "Bagatelle", Chabrier's "An Incomplete Education", Menotti's "The Telephone", Mr. Levenson's arrangement of "The York Nativity", Bucci's "Sweet Betsy from Pike", and Gerald Cockshott's "Apollo and Persephone" and "Faun in the Forest", as well as the works mentioned earlier.

Although this group had met with success in this country in an engagement at New York's Phoenix Theatre and through national appearances, it took an international audience at Edinburgh to bring this troupe into musical prominence. Mr. Flusser's idea in forming the company was to produce opera in English that was also good theatre. In the ten years of the company's existence, his idea has shown its soundness over and over again and continually focused worldwide attention on American opera and its composers.

—John Ardoin

## Commissioned Opera Opens Kassel Theatre

Kassel, Germany.—Kassel used to have not only the oldest surviving theatre of Germany, the "Ottoneum" of 1605, but also a large and relatively modern opera house, dating from the era of Kaiser Wilhelm. Whereas the old house survived World War II, the modern one was a victim. In 1954, in a contest for the design of a new opera house, the bold and stunning plans of Hans Scharoun received the award. His plans were defeated by political intrigues, but today the new Kassel Opera stands on a superb site overlooking the Fulda Valley and the Hessian Mountains. The towering complex houses a large theatre seating 950 and a small one seating 450. It is a roomy structure with a conventional exterior, and with large foyers and corridors, unfortunately in a mishmash of styles betraying very vulgar taste. At least the acoustics are good, and in all parts of the theatre one hears well.

The unusually festive opening was marked by speeches by Minister President Zinn of Hesse, by Oberbürgermeister Lauritzen, and by Generalintendant Schaffner. It brought, I am happy to relate, not a familiar repertory opera but a novelty—the "Gefesselte Prometheus" of Rudolf Wagner-Regency, which had been commissioned by the government for this occasion. Wagner-Regency, who is 56, is a German from the Siebengebirge region, famous since 1935 for his operas in epic style, like "Der Günstling", oriented towards Handel, Verdi, and Weill. The commissioning of a work from him is doubly welcome, since he is a champion of modern music who lives in East Berlin and is a professor at the conservatory there.

The composer has himself arranged



A scene from the After Dinner Opera Company's production of Chanler's "The Pot of Fat". Left to right: Norman Myrvik, Francis Barnard, Jeanne Beauvais

the tragedy of Aeschylus as the text for a dramatic oratorio. His familiar emotionally reserved tonal language amalgamates almost imperceptibly 12-tone rows and Blacher-like variable meters. In spite of strong vocal moments, the waltz-like narrative of Io, and setting of Goethe's "Prometheus" introduced shortly before the fall into Tartarus, the over-all effect was even more anemic than the "stile dépourvu" of the music would justify. The production wavered between convention and the new reforms at Bayreuth. Outstanding in the cast was the young soprano Margarethe Ast, in the role of Io. Paul Schmitz conducted ably. The composer acknowledged the friendly applause.

—H. H. S.

## Kassel New Seat Of Music Association

Kassel, Germany.—Kassel, the home of the German Archives of Music History, is the new seat of the International Libraries Association, formerly based in Amsterdam. The new president of the association is Folke Lindberg, curator of the archives of Radio Stockholm, and the treasurer is the Kassel music science expert, Wolfgang Rehm.

## Berlin Orchestra Names Manager

Berlin.—Wolfgang Stresemann, 53, former conductor of the Toledo (Ohio) Symphony, has been named the new manager of the Berlin Philharmonic.

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## In the news 20 years ago

Mayor La Guardia (second from the right) and City Council President Newbold Morris (fourth from the left) seen conferring with the participants of the Federal Music Project Wagner Concerts. From the left, Lauritz Melchior, Friedrich Schorr, and Elisabeth Rethberg, vocal soloists, and Frieder Weissmann, conductor



The first week of subscription performances of the Metropolitan Opera's season of 1939-40 included "Orfeo ed Euridice" with Thorborg and Jessner; "Mignon" with Stevens, Antoine, and Crooks; "Tannhäuser" with Lehmann and Melchior; and "Die Meistersinger" with Jessner, Kullman, and Schorr.

The San Francisco Opera season was climaxed with a performance of "Fidelio", sung by Flagstad, Melchior, and Kipnis, and conducted by Erich Leinsdorf.

Recitals in the fall of 1939 included two-piano concerts by Silvio and Isabel Scionti, and Rosina and Josef Lhevinne; a Carnegie Hall recital by Rachmaninoff; the concert debut of Jan Peerce; Rose Pauly's first New York recital; and Dorothy Maynor's and Mark Harrell's recital debuts.

Elisabeth Rethberg became an American citizen in November of 1939.

Leopold Stokowski created a "sensation" in musical circles with an announcement in Philadelphia of a new seating arrangement for the orchestra. The strings are being grouped in one body at the rear of the stage and the woodwinds in two semi-circular rows in front of the podium. The trumpets will be to the left of the conductor and the horns and timpani to the right. The remainder of the percussion will be placed well out forward.

The Ballet Russe ended its New York engagement with premieres being given of Dali's "Bacchanale" to Wagner's "Tannhäuser" music and Mark Platoff's "Ghost Town", with music by Richard Rodgers.

The Kuas Musical Arts Building of the Baldwin-Wallace Conservatory of Music in Berea, Ohio, was recently dedicated. It was made possible through a \$75,000 gift.

The Devi Dja Dancers made their New York debut in a program of exotic dances from Japan, Bali and

Sumatra. They were accompanied by a gamelan orchestra.

The Czech Opera in Prague offered a revival of a neglected Smetana opera, "The Two Widows". The season had earlier opened with the same composer's "Bartered Bride".

Forty years ago in the news: The Metropolitan was offering Henry Hadley's "Cleopatra's Night", Leoncavallo's "Zaza", and Albert Wolff's "L'Oiseau Bleu".

The San Francisco Opera opened its series of five engagements in Los Angeles with "Rigoletto", sung by Lawrence Tibbett, Lily Pons, and Frederick Jagel.

Helen Traubel was soloist in an all-Wagner concert with the New York Philharmonic under Sir John Barbirolli. The soprano was heard in the Immolation scene from "Götterdämmerung".

Toscanini conducted a memorial concert in honor of Lawrence Gilman, critic and author.

Albert Spalding will give the premiere of his own Sonata in E minor for violin alone in his Carnegie Hall concert on Nov. 20.

## Laredo Soloist In Cleveland Opening

Cleveland.—Oct. 8 turned out to be a combination homecoming and inauguration for this city's musical audiences. Jaime Laredo, the 18-year-old violinist who has projected himself into the musical spotlight in the past few months, returned to one of his "home" cities. The Bolivian youth had studied here with Josef Gingold, concertmaster of the Cleveland Orchestra, during a part of a rise to fame that reached international significance when Mr. Laredo won the Queen Elisabeth of Belgium International Competition prize for 1959.

George Szell and the orchestra management, hearing of the award, lost no time in putting in their bid for Mr. Laredo's services, preferably immediately, even if it meant shattering a 39-year-old precedent by permitting a guest soloist in the orchestra's opening-night concert. Thus it was that Mr. Laredo played the Sibelius Violin Concerto—his prize-winning vehicle—with the Cleveland Orchestra, under Mr. Szell.

Mr. Laredo showed very convincingly the reasons people have had such confidence and faith in his future. Technical facility, of course, was there in abundance, as is always the case with a bright young artist. Musical perception, however, was present to an astonishing degree for one so young. It was a performance that was filled with signs for continuing and growing success.

—Frank Hruby

## Louisville To Play Commissioned Works

Louisville, Ky.—Six Louisville Orchestra Commission works will be played by that orchestra, under Robert Whitney, during the season. The first work, Overture "Kentucky Spring" by Roy Harris, was heard in the Oct. 21 and 22 concerts. The remaining works to be heard are William Schuman's "Judith", a choreographic poem, Nov. 18 and 19; G. F. Malipiero's Piano Concerto No. 3, with Benjamin Owen as soloist, Dec. 9 and 10; Paul Hindemith's Sinfonietta in E, Jan. 27 and 28; Carlos Chavez's Symphony No. 4, March 2 and 3; and David Diamond's Overture, "Timon of Athens", April 6 and 7.

Soloists for the season include Paul Kling, violinist; Eleanor Steber, soprano; Leon Fleisher, pianist; Edward Vito, harpist; and Mary Henderson, soprano. Lili Chookasian, contralto, Jean Deis, tenor, and Louis Sudler, bass, with the Louisville Choral Union in Verdi's Requiem.

## Letters to the Editor

### Norwegian Touring Company

To the Editor:

In your September issue, on Page 26, and in your Letters to the Editor in your October issue, reference is given to the folklore program entitled "Dans, ropte fela", which was performed at the Bergen International Festival of Music, Drama and Folklore in June of this year.

To avoid any misunderstanding we would like to point out that this particular show was not the one intended

for touring in the United States. The company which will tour here, beginning early January 1960, will be the Festival Company of Norway, and while certain elements of "Dans, ropte fela" will form the basis for certain parts of the show to be presented by the Festival Company of Norway, it will nevertheless have an entirely different treatment and execution.

Jon Embertsen, Manager  
Norwegian Information Service  
New York, N. Y.

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## OBITUARIES

### EARLE LEWIS

Atlanta, Ga.—Earle R. Lewis, retired assistant general manager of the Metropolitan Opera, died here Nov. 8 at the age of 74.

Mr. Lewis, a native of New York, joined the Metropolitan Opera's box-office staff in 1908, the same year that Giulio Gatti-Casazza became manager. He became head of the box office in 1910 and assistant gen-



Louis Melancon

Earle R. Lewis

eral manager in 1937. In his 42 years with the Opera House, Mr. Lewis never missed a day's work. He helped develop the "Auditions of the Air" radio programs in the 1930s, and was instrumental in extending the company's opera tours to the West Coast. Mr. Lewis was also responsible for the annual surprise parties at the Metropolitan and he helped raise funds to maintain the opera.

Mr. Lewis retired at the end of the 1949-50 season, together with Edward Johnson, the manager at that time. In retirement, Mr. Lewis lived in Atlanta, where he was active in musical organizations, including the Atlanta Music Festival Association.

He is survived by his widow, the former Carolyn Reis; two daughters, Mrs. Welborn Cody, of Atlanta, and Mrs. Frank Pitman of Beverly Hills, Calif., and three grandchildren.

### DONNA LUCRETIA ARRAU

Donna Lucretia Leon de Arrau, mother of Claudio Arrau, pianist, died at her son's home in Douglaston Manor, N. Y., on Oct. 25. She would have been 100 years old on Nov. 25. Mrs. Arrau was born in Chile and was a gifted amateur pianist. She discovered her son's ability at the age of four and became his first teacher. Later she took him to Germany for further study.

### NOEL STRAUS

Noel Straus, former music critic of the *New York Times*, died in New York on Nov. 8, at the age of 78.

Mr. Straus was born in Chicago on Christmas Day, 1880, and was accordingly named Noel. He attended the University of Chicago and graduated in 1901 with the degree of Bachelor of Arts. He was also a member of Phi Beta Kappa. He studied piano with Carl Wolfsohn in Chicago, with Lazzaro Uzelli in Frankfurt, and with Leopold Godowsky in Berlin.

Until 1918, Mr. Straus taught piano and theory in Chicago. For six years he was music critic in New

Orleans on the *Times Picayune*. Later he did criticism for the *New York Evening World* until it was sold in 1931. In 1935 Mr. Straus joined the *New York Times*, where he remained until his retirement in 1955. He was cited by the Music Education League for his constructive criticisms during the 1947-49 seasons.

Survivors include two sisters, Mrs. Maurice H. Glexner, of Chicago, and Edna Straus, of Beverly Hills, Calif.

### JOSEF CHERNIAVSKY

Josef Cherniavsky, cellist and conductor, died in New York on Nov. 3 at the age of 68.

Mr. Cherniavsky was a graduate of the St. Petersburg Conservatory of Music in Russia. For the last eight years he had been conductor of the Saginaw (Mich.) Symphony. From 1940-48 he had directed radio orchestras for the National Broadcasting Company in New York and Boston. He is survived by his widow, Lara; a son and a daughter; and a sister.

### MARTA BAGAROTTI

Marta Rousseau Bagarotti, wife of Giovanni Bagarotti, violinist, died in New York on Nov. 8, at the age of 49. Mrs. Bagarotti had studied piano at the Paris Conservatoire with Alfred Cortot and had served as her husband's accompanist.

### Michigan Teachers Meet in Ann Arbor

Ann Arbor, Mich.—More than 600 delegates attended meetings of MMTA at the University of Michigan, Oct. 11, 12 and 13. Henrietta Moeller of Detroit was elected president. Other officers are Eugene Grove, Jean Warner Stark, John Flower and Frank Stillings.

Speakers included Alexander Tcherepnin, David Strickler, LaVahn Maesch and Earl V. Moore, Dean of the University School of Music. Illustrated talks were also given by the Stanley Quartet, Richard Massman, Donald Shetler, Maurice Riley, Wiley Hitchcock, and Robert Warner. Robert Noehren gave an organ recital, as did Marilyn Mason Brown, the latter including a lecture on three centuries of organ music.

The Choral Union Series opened in Hill Auditorium Oct. 12 with an unusual concert by Glenn Gould, pianist. Mr. Gould played Sweelinck's Fantasia, the Schoenberg Suite Op. 25, Mozart's Sonata in C, K.330, and all of the Goldberg Variations of Bach, a monumental work interpreted with great skill and insight.

The Boston Symphony was heard Oct. 24 and 25 in both the Choral Union and Extra Concert series. Imgard Seefried was scheduled for a recital on Oct. 29, the final October concert in the University Musical Society's 80th season—a series which promises a wealth of musical treats for Ann Arbor.

—Helen Miller Cutler

### Harsanyi Begins Season in Trenton

Trenton, N. J.—The Trenton Symphony, reorganized for the 1959 season, opened its series on Oct. 18 with a new president and a new conductor. Mrs. Mary G. Roebing, president and board chairman of the Trenton Trust Company, assumed the presi-

dency of the orchestra. Nicholas Harsanyi made his debut as conductor, directing the orchestra of 75, together with the Westminster Choir, in the finale of Beethoven's Ninth Symphony. Soloists were Janice Harsanyi, soprano; Rachel Armstrong, contralto; Robert Simpson, tenor; and Calvin Marsh, baritone. An audience of 2,500, including many standees, gave the performers a standing ovation.

—P. G.

### Columbus Organizes New Ballet Troupe

Columbus, Ohio.—Announcement has been made of a new Columbus Civic Ballet to create an outlet for gifted and advanced students, by presenting original works, choreographed by local teachers, and by sponsoring other projects to broaden the appreciation of the ballet. Mrs. Melville D. Frank is president of the group and Stella Becker heads the artistic board.

A new manager has been appointed for the Columbus Symphony—Oleg Lobanov, who until recently was a field representative for Columbia Artists Management. Evan Whallon will continue as conductor of the orchestra, which begins its series on Nov. 18 with Maria Tallchief and Andre Eglevsky as guest artists.

Herman Amend is celebrating his silver anniversary as manager and owner of the Hast-Amend Civic Concerts. Since its first days in 1934, this management has presented leading artists of the day. They began their 25th season with a concert by Gina Bachauer on Oct. 20.

—Virginia Keller

### New Series Opened In Wilkes-Barre

Wilkes-Barre, Pa.—Eugene List and Knickerbocker Players were heard at Irem Temple here on Oct. 26 in the first of a new series of three concerts being introduced to the community and sponsored by College Misericordia for the 1959-60 season. The course is called "Theatre 3" and is a definite augmentation of the musical life of Greater Wilkes-Barre.

The first program was a delight of professional musicianship, good taste, immaculate balance between soloist and ensemble, and programming; and a capacity audience appreciated it.

—E. M.

### Stern Is Soloist At Dayton Opening

Dayton, Ohio.—Isaac Stern won an ovation as soloist at the first concert by the Dayton Philharmonic for the 1959-60 season. Paul Katz conducted. The violinist played the Tchaikovsky Violin Concerto and the Mozart Concerto K. 268. Mr. Stern was recalled to the stage five times in a concert memorable in Dayton's musical life. The orchestra played the Overture to Berlioz's "Benvenuto Cellini" and the Schumann Fourth Symphony.

Other soloists to be heard during the orchestra's series of eight concerts include William Masselos, Grant Johannesen, Johanna Martzy, Cesare Siepi, and Charlotte Holloman. Meredith Wilson will be the guest conductor for a Pops concert, with his wife, Rini, as soprano soloist.

### Juilliard Group Leads Baltimore Series

Baltimore, Md.—The Juilliard String Quartet opened the Chamber Music Society of Baltimore's series at the Baltimore Museum of Art on Nov. 2. Other programs to be heard will include the Alfred Deller Trio, Nov. 30; another appearance of the Juilliard Quartet, Feb. 8; and a concert featuring the premiere of Leon Kirchner's Concerto for violin, cello, winds, brass and percussion, in celebration of the Society's tenth anniversary.

### West Shore Concerts Marks Tenth Year

Lakewood, Ohio.—The West Shore Concerts here are celebrating its tenth anniversary this season. The opening recital of the current season was given by Mildred Miller, who featured songs of two Cleveland composers, Herbert Elwell and Frederick Koch.

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Baritone, San Francisco Opera

## Texas Orchestra Opens; New Opera Premiered

By HELEN SEAGLE

San Antonio.—The San Antonio Symphony, with its brilliant and popular conductor Victor Alessandro, opened its 21st season on Oct. 17. From the opening strains of "The Star-Spangled Banner" to the closing Ravel Bolero, the enthusiastic audience applauded the well-drilled orchestra. The 17 new members of the orchestra blended so well that they could have long been a part of the group.

Because of the illness of George London who was to have been the guest soloist, the artist at the opening concert was Risé Stevens. Miss Stevens sang arias from "The Marriage of Figaro", "Hérodiade", "L'Enfant Prodigue", and "Carmen", as well as Wolf's "Kennst du das Land". The orchestra completed the program with Berlioz's Overture to "Benvenuto Cellini", and the Saint-Saëns Third Symphony.

The world premiere of an opera was given here in October, using the forces of the San Antonio Symphony under Mr. Alessandro. The work was by the late Carl Venth, adopted San Antonian. The production was made possible by a \$50,000 trust fund left by the composer's widow. The trust fund was administered by the San Antonio National Bank of Commerce.

Mr. Venth, born in Cologne, Germany, was associated with the Metropolitan Opera, organized the Brooklyn Symphony and later settled in Texas. The Texas Centennial Exposition commissioned him to write an opera in 1936, which he called "La Vida de la Mision". Unfortunately, financial difficulties prevented the work from ever being produced. The composer died two years later, bitterly disappointed. His wife spent the rest of her life promoting her husband's compositions.

When Mrs. Venth died last year at the age of 89, she left her estate to finance a performance of her husband's unproduced opera. True to its trust, the San Antonio bank backed a superb production of the opera. The producer and stage director was Emile Renan, of New York, and B. R. Hensen directed the chorus. The sets were by Peter Wolf Associates of Dallas.

Jean Sanders was convincing in the role of Anita, a half-bred Indian. Davis Cunningham as Don Rafael, Captain of the Guards, was the capable lyric tenor, and Rosa Savoia displayed an opulent high soprano voice. Charles Nelson as the Padre and Kenneth Smith as Tolteja were both admirable. The diction of the cast was excellent.

The opera itself made a handsome spectacle. The story was one of life, love and hate in the early days at the San Jose Mission, located in San Antonio. The music, always tuneful and pleasant, was written in the style of the more popular composers of the last century. While it contained no arias, it had its dramatic moments, the best an aria about being a "Half-Indian", sung by Anita.

The spontaneous applause of the audience suggested that they would like to hear the work again.

## Albuquerque Season Begins

Albuquerque, N. M.—The 28th season of the Albuquerque Civic Symphony opened Sept. 30 with an all-orchestra concert played to an enthusiastic audience.

Maurice Bonney, conductor, started the program with Beethoven's Overture to "Coriolan", Op. 62, followed by Franck's Suite from "Psyche", the Robert Russell Bennett arrangement of "Porgy and Bess", by Gershwin, and the Rachmaninoff Symphony No. 2 in E minor.

An unusual incident occurred at the end of the Gershwin number when Mr. Bonney kissed the concertmaster. The audience applauded warmly, for this was the first appearance as concertmaster of the orchestra of Mr. Bonney's wife, Elizabeth.

The same program was played in the orchestra the next night in Los Alamos, N. M. It was performed in the Los Alamos Civic Auditorium to an attentive and receptive audience. The second series concert by the orchestra, will be presented Nov. 18, with Leon Fleisher, pianist, as soloist.  
—Isabel Wiley Gear

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# Verdi, Rossini, Prokofieff Operas Given in Toronto

By COLIN SABISTON

Toronto.—The Canadian Opera Company opened its 1959-60 season on Oct. 12 with a two-week engagement in Toronto's Royal Alexandra theatre, offering Verdi's "La Forza del Destino", Prokofieff's "The Love for Three Oranges", and Rossini's "The Barber of Seville".

Now in its 12th season, the company operates on a fully professional basis. The quality of performances under skilled stage and musical direction, and with good costuming, sets and (of equal importance) business management, justify box-office, Canada Council and private support through the Opera Festival Association of Toronto.

Following its stand in Toronto, the company started an extensive trans-Canada tour in the Rossini opera, on a schedule that includes Northern Ontario Centers, the Prairie and West Coast provinces. On the return east, principal cities in Old Ontario will be visited before heading for the Atlantic coast for engagements in New Brunswick, Nova Scotia and Newfoundland. The company will carry only miniature screen-type sets, as many performances will be in auditoriums with limited stage accommodation.

The Royal Alexandra staging for the "Barber", as seen here, was designed by Brian Jackson, who also designed the costumes. In both departments his work is imaginative, pleasing to the eye and highly functional. The same approval applies to the sets by Elemer Nagy and costumes by Suzanne Ness for the Verdi opera, and to sets by Murray Laufer and costumes by Marie Day for the Prokofieff.

## Satire Approaches Burlesque

The company earned merit marks for essaying the Prokofieff satirical comedy so soon after assuming the risks of professionalism. The satire sometimes fell to the level of common burlesque, and while lead roles were sung by 13 well-trained singers, only four of them managed to project their voices far beyond the proscenium on the first night here. On the whole, the orchestra seemed to be more at ease than the onstage performers in finding their way through the composer's musical inventions.

Principals most at home in their work were Alan Crofoot (the royal cook), Nancy McMurray (the king's niece), John Arab (crown prince) who alternated in the role with Roger Doucet, whom I did not hear, and Barbara Strathdee (Princess Ninetta). Other soloists were: Don Garrad (king), James Whicher (Pantalone), Victor Braun (prime minister), Patricia Ridout (spy for Fata Morgana), Paul Fredette (Clelio), Sylvia Grant (Fata Morgana), Ernest Adams (Crona's cook), Darlene Hirst (Princess Linetta), Shiela Piercey (Nicoletta). The conductor was Walter Susskind; the stage director, Mavor Moore; the choreographer, Joyce Hill.

"La Forza del Destino" was an impressive performance as sung by some of Canada's foremost vocal talent. With Ilona Kombrink as Leonora, James Milligan as her brother, Jan Rubes as Guardiano, and Giuseppe Campora, guest artist, singing the Don Alvaro role, no grave departures from highly commendable performance could occur—and none did. Other roles were assumed by Victor

Braun (Marquis de Calatrava), Arlene Meadows (the maid), Donald Young, who alternated with Cornelius Ophof whom I did not hear (Alcalde), Donald Bartle (Trabucco), Mary McMurray (Preziosilla), Gerhard Pechner (Brother Melitone), and Seweryn Weingort (surgeon). Stage direction by Elemer Nagy within his own set had much to do with the general smoothness of the performance under the spirited conducting of Ernesto Barbini. Flanked by such seasoned local artists as Miss Kombrink, Mr. Milligan and Mr. Rubes, the fine voice and greater experience of Mr. Campora added certainty to the performance without creating any impression of imbalance in a cast that added smoothly flowing action to its vocal contributions. Mr. Nagy's direction of the chorus in the beggars' scene was a tour de force in depicting turmoil in terms of disciplined order.

## "Barber of Seville" in English

By the time the company staged its first performance of "The Barber of Seville" on Oct. 15, it had settled down to routines of assured competence. The English translation by Boris Goldovsky and Sarah Caldwell, following patterns reminiscent of opera à la Gilbert and Sullivan, was easy to follow, in spite of occasional difficulty in fitting English syllabication to the vocal score. Ettore Mazzoleni's conducting was sensitive to both the music and the stage action directed by Herman Geiger-Torel. At several spots laughter and applause stopped the show.

Andrew MacMillan was an admirable Dr. Bartolo; Alexander Gray a lively, personable and ingratiating Figaro. Jan Rubes, the music teacher, and Patricia Snell, a suitably harassed maiden and finally a happy bride, performed with the certainty of seasoned troupers. John McCollum as Count Almaviva was as impressive in his various disguises as in his basic character. Donald Bartle played the sergeant, and Victor Braun doubled as Fiorello and the notary. Recitatives were accompanied by George Brough, who travels to provide piano accompaniment for the opera on tour.

## Vancouver Festival Announces Artists

Vancouver.—The first artists to be signed for the 1960 Vancouver Festival include Dietrich Fischer-Dieskau, baritone; Glenn Gould, pianist; Kerstin Meyer, mezzo-soprano; and William Steinberg, conductor. Britten's "Noah's Flood" will receive its Canadian premiere at next year's festival and a two-day series of programs will be devoted to the music of Canadian composers. Other plans will be announced in the future.

## Tom Brown To Manage Australian Opera

Stratford, Ont.—Tom Brown, assistant artistic director of the Stratford Shakespearean Festival for the past four years, has been appointed manager of the National Opera Company of the Australian Elizabethan Theatre Trust in Sydney. The company maintains its own theatre in Sydney and sends out smaller companies on Australia-wide tours offering drama, opera, and ballet.

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